FROM THE DIRECTOR AND PRODUCER OF "NATIONAL TREASURE"
Disney
THE SORCERER'S APPRENTICE

PG | PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN
FANTASY ACTION VIOLENCE, SOME MILD RUDE HUMOR AND BRIEF LANGUAGE

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WALT DISNEY PICTURES

and

JERRY BRUCKHEIMER FILMS

Present

A
SATURN FILMS / BROKEN ROAD
Production

A
JON TURTELTAUB
Film

THE SORCERER'S APPRENTICE

Directed by ..... JON TURTELTAUB
Screenplay by ..... MATT LOPEZ
and DOUG MIRO
& CARLO BERNARD
Screen Story by ..... LAWRENCE KONNER
& MARK ROSENTHAL
and MATT LOPEZ
Produced by ..... JERRY BRUCKHEIMER
Executive Producers ..... TODD GARNER
NICOLAS CAGE
NORMAN GOLIGHTLY
MIKE STENSON
CHAD OMAN
BARRY WALDMAN
Director of Photography ..... BOJAN BAZELLI, ASC
Production Designer ..... NAOMI SHOHAN
Film Editor ..... WILLIAM GOLDENBERG, A.C.E.
Costume Designer ..... MICHAEL KAPLAN
Visual Effects Supervisor ..... JOHN NELSON
Music by ..... TREVOR RABIN
Casting by ..... RONNA KRESS, CSA

Unit Production Manager ..... RICHARD BARATTA
First Assistant Director ..... GEOFF HANSEN
Second Assistant Director ..... PETER THORELL

Associate Producer ..... PAT SANDSTON

Production Supervisor ..... TREVOR WATERSON

CAST

Balthazar ..... NICOLAS CAGE
Dave ..... JAY BARUCHEL
Horvath ..... ALFRED MOLINA
Becky ..... TERESA PALMER
Drake Stone ..... TOBY KEBBELL
Bennet ..... OMAR BENSON MILLER
Veronica ..... MONICA BELLUCCI
Morgana ..... ALICE KRIGE
Young Dave ..... JAKE CHERRY
Merlin ..... JAMES A. STEPHENS
Sun-Lok ..... GREGORY WOO
Chinese Woman ..... WAI CHING HO
Subway Mugger ..... JASON MOORE
Young Dave's Pal ..... ROBERT B. CAPRON
Young Becky ..... PEYTON ROI LIST
Russian Man ..... SANDOR TECSY
Russian Woman ..... MARIKA DACIUK
Abigail Williams ..... NICOLE EHINGER
Ms. Algar ..... ADRIANE LENOX
Andre ..... ETHAN PECK
NYU Clerk ..... MANISH PATEL
Fry Cook ..... OSCAR A. COLON
Police Captain ..... JOE LISI
Police Officer ..... WILLIAM DEVLIN
Auto Impound Clerk ..... VICTOR CRUZ
Woman on the Street ..... MELISSA GALLAGHER
Bennet's Girlfriend ..... PARISA FITZ-HENLEY
Student in Bathroom ..... BRANDON GILL
Chinese Dragon Carrier ..... HENRY YUK
Mean Kid ..... JORDAN JOHNSTON
African Boy ..... IZUCHUKWU MOZIE
Indian Boy ..... AMIT SONI
Hot Girl ..... MAHA CHEHLAOUI
Student #1 ..... ADRIA BARATTA
Student #2 ..... ROSIE MOSS
Physics Student ..... IAN ALDA

Stunt Coordinator &
Second Unit Director ..... GEORGE MARSHALL RUGE

Assistant Stunt Coordinator ..... DANIEL W. BARRINGER
Balthazar Stunt Double ..... THOMAS DUPONT
Dave Stunt Double ..... DAN BROWN
Horvath Stunt Double ..... ROB MARS
Head Stunt Rigger ..... KURT LOTT
Car Chase Assistant Stunt Coordinator ..... WEBSTER WHINERY

Utility Stunts

JAYSON DUMENIGO
NORBERT PHILLIPS
DON HEWITT SR.
NICOLE CALLENDER
MING QIU
KIMMY SUZUKI
STEVE KELSO
RICH RUTHERFORD
JIM PALMER
JOSEPH W. SOSTHAND II
ROY FARFEL
PETER BUCOSSI
NORMAN DOUGLASS
MARK FICHERA
DAVID LOMAX
BOB COLLETTI
KIMBERLY SHANNON MURPHY
AARON VEXLER
TIM BUCHANAN
J. MARK DONALDSON
CAROLINE L. VEXLER
STEPHEN POPE
VICTOR PAGUIA
VICTOR CHAN
KENNY WONG
MICKEY GIACOMAZZI
JEREMY FRY
JP ROMANO
JOHN ROBOTHAM
MIKE BURKE
MICHAEL C. RUSSO
PETER EPSTEIN
JERRY SPICER
IAN MCLAUGHLIN
DAVID CLEM
MONICA BRAUNGER
DONALD J. HEWITT JR.

Supervising Art Director . . . . . DAVID LAZAN
Art Director . . . . . DAVID SWAYZE

Assistant Art Directors

BARBRA S. MATIS
GREGORY HILL
MIGUEL LOPEZ-CASTILLO
MICHAEL AUSZURA
JEFFREY D. MCDONALD
MARION KOLSBY
DAN KUCHAR
TRISTAN P. BOURNE
Assistant Art Director/Graphics . . . . . LEO HOLDER

Illustrators

DEAN TSCHETTER
MILES TEVES
BENTON JEW
TANI KUNITAKE
DANIEL DOS SANTOS
Graphic Artist . . . . . ZACHARY ZIRLIN
Art Dept. Coordinator . . . . . CLAIRE KIRK
Set Decorator . . . . . GEORGE DETITTA JR.
Assistant Set Decorator/Buyer . . . . . CHRISTINE MAYER
Assistant Set Decorator . . . . . CHARLES M. POTTER
Leadman . . . . . JERRY DETITTA
On-Set Dresser . . . . . ADAM GOODNOFF-CERNESE
Shopper . . . . . DAN DETITTA
Set Decorating Coordinator . . . . . LAUREN DETITTA
Production Resources . . . . . DAVID LEENER
Research . . . . . VANESSA BENDETTI

Assistant Costume Designers . . . . . MARIAN TOY
MICHELLE MATLAND
Costume Supervisors . . . . . DAVID DAVENPORT
DONNA MALONEY
Costume Shop Supervisor . . . . . JONI M. HUTH
Costumers . . . . . MEGAN ASBEE
NICOLE GREENBAUM
TINA ULEE
Costume Coordinator . . . . . ALEX BOVAIRD
Department Head Makeup . . . . . BERNADETTE MAZUR
Key Makeup Artist . . . . . DONALD A. KOZMA
Hair Styles by . . . . . ALAN DANGERIO
Key Hairstylist . . . . . FRANK BARBOSA
Hair/Makeup for Mr. Cage . . . . . ILONA HERMAN

Additional Photography . . . . . BEN SERESIN
Camera Operator . . . . . MARK SCHMIDT
Camera/Steadicam Operator . . . . . STEPHEN CONSENTINO
First Assistant Camera . . . . . EDDIE EFFREIN
TIMOTHY METIVIER
Second Assistant Camera . . . . . GREGORY FINKEL
PIERSON SILVER
Video Assist . . . . . DARREN RYAN

Script Supervisor . . . . . JULIE PITKANEN

Sound Mixer . . . . . TOD A. MAITLAND, C.A.S.

Boom Operator . . . . . T.R. BOYCE, JR.
Cableman . . . . . JERRY YUEN
Location Manager . . . . . PATTY CAREY-PERAZZO
Assistant Location Managers . . . . . GUY EFRAT
NILS JAMES WIDBOOM
GINE LUI
Location Scout . . . . . THOMAS R. POLLERI

Executive in Charge of
Production for JBF . . . . . MELISSA REID

Post Production Supervisor . . . . . TAMI R. GOLDMAN

VFX Editor . . . . . CHRISTOPHER S. CAPP

First Assistant Editor . . . . . BRETT M. REED

Avid Assistant Editor . . . . . KEVIN A. HICKMAN
Assistant Editor . . . . . JOE GALDO
Post Production Coordinators . . . . . DAPHNE LAMBRINOU
DAN CAMINS
Apprentice Film Editor . . . . . MARIA PAULA AYALA
Post Production Assistants . . . . . BERNIE GOMEZ
SHANNON O'NEILL
VFX Production Assistant . . . . . DAVID OSIPOWICZ
Assistant Editor—NYC . . . . . ULYSSES GUIDOTTI

Sound Mixed by . . . . . KEVIN O'CONNELL
CHRISTOPHER BOYES

Supervising Sound Editor . . . . . GEORGE WATTERS II

Sound Effects Designer . . . . . SHANNON MILLS

Sound Effects Editors . . . . . F. HUDSON MILLER MPSE
R.J. PALMER
ADAM KOPALD
GARY WRIGHT
SUHAIL F. KAFITY MPSE
Supervising Dialogue Editor . . . . . TERI E. DORMAN
Dialogue Editors . . . . . DAVID ARNOLD
JAMES MATHENY
Supervising ADR Editor . . . . . KIMBERLY HARRIS
ADR Editors . . . . . MICHELE PERRONE
LAURA GRAHAM
Supervising Foley Editor . . . . . VICTORIA MARTIN

Foley Editors ..... MATTHEW HARRISON
THOMAS SMALL
Assistant Sound Editors ..... DOUGLAS PARKER
MELISSA LYTLE
Additional Sound Effects Designer ..... DAVID WHITEHEAD
Foley by ..... ONE STEP UP, INC.
Foley Artists ..... DAN O'CONNELL
JOHN CUCCI
Foley Mixer ..... JAMES ASHWILL
ADR Mixers ..... DAVID BOULTON
GREG STEEL
DOC KANE
ADR Voice Casting ..... BARBARA HARRIS
SONDRA JAMES
Additional Sound Mixing ..... BEAU BORDERS
Mix – Tech/Re-Record Engineers ... STEVE SCHATZ/DAN SHIMIAEI
Mixed at ..... TODD AO/WEST, STAGE 1

Chief Lighting Technician ..... TONY NAKONECHNYJ
Gaffer ..... MICHAEL GALLART
Best Boy Electric ..... RICHARD NEUMANN
Electricians ..... AVRA FOX-LERNER
JERAD W. MOLKENTHIN
JOSEPH M. ORI
PAUL STEINBERG
EDWARD READ

Key Grip ..... TOMMY PRATE
Best Boy Grip ..... CHRIS KILDUFF
Dolly Grips ..... BRENDON MALONE
JOHN KRAUSE
Grips ..... PETER BULAVINETZ
ALEX CALIFANO
LOU MASSA
WILLIAM MORAN
MICHAEL J. PRATE
Rigging Gaffer ..... ROCCO PALMIERI
Rigging Best Boy ..... LOWELL SCHULMAN
Rigging Key Grip ..... KEVIN W. FLYNN
Rigging Key Grip—Armory ..... BOB A. VAN HEEK
Rigging Key Grip—Steiner ..... DAVID M. CARR

Property Master ..... JAMES MAZZOLA
Assistant Property Master ..... DAVID SCHANKER
Assistant Props ..... JAMES A. KLOTSAS
JULIE DUNCAN
A.K. DRECHSLER

Special Effects Supervisor ..... JOHN FRAZIER
Special Effects Coordinators ..... MARK HAWKER
STEVE KIRSHOFF
Special Effects On-Set Foreman ..... ERIC RYLANDER
Special Effects Foreman/Purchaser ..... MARK BERO
Special Effects Foremen ..... WILFRED CABAN
RAY L. WILKERSON
Special Effects Shop Foreman ..... CARMEN M. CAMPOLO JR.

Special Effects Technicians

ROBERT BELL — ERIK FRAZIER
JOSEPH HEFFERNAN — LANCE INOUE
DEVIN MAGGIO — MARTIN MONTOYA
GREG MORELL — JAMES NAGLE
CASEY NOEL — MARK T. NOEL
ROY J. SAVOY — JD SCHWALM
ANGEL R. TORRES — JOHN WONSER
LARRY ZELENAY

Production Coordinator ..... JOHN DE SIMONE
Assistant Production Coordinators ..... MONICA CELIS-BARRAZA
ULISES RODRIGUEZ NOA
Travel Coordinator ..... MARIE SPIEGELAND
Script Coordinator ..... SARAH MCKAIG
2nd 2nd Assistant Director ..... NATE GRUBB
DGA Trainee ..... SARAH FAIRCHILD
Production Secretary ..... BRETA BAS

Chief of Staff, Jerry Bruckheimer Films ..... JILL WEISS
Assistants to Jerry Bruckheimer ..... JESSICA JADRON
KENT ROTHERHAM
IVAN LOVEGREN
Assistant to Jon Turteltaub ..... RYAN P. HALL
Assistant to Mike Stenson ..... PAUL LYONS
Assistant to Chad Oman ..... TARA AHAMED
NY Assistant to Stenson/Oman ..... MATT COHEN
Executive Assistant to Barry Waldman ..... ERICA CALLAS
Assistant to Barry Waldman ..... JASON SIMMONDS
Assistant to Todd Garner ..... MARIO GARCIA
Assistant to Norm Golightly ..... KELLY MOORE
Assistant to Melissa Reid ..... LAUREN KENNEY
Assistant to Nicolas Cage ..... MICHAEL DAVISON

Construction Coordinator ..... RONALD PETAGNA
Co-Construction Coordinator ..... FRANK DIDIO
Construction Foremen ..... MANNY SANCHEZ
ANDREW ROSSIG
BOB TRAGER
RICHARD TENEWITZ
WAYNE MOSS
Charge Scenic Artist ..... ROLAND BROOKS
Scenic Foreman ..... JOHN A. RALBOVSKY
Key Industrial ..... JORGE LUIS GONZALEZ
Scenic Foreman/Plaster Foreman ..... DOUGLAS CLUFF
Stand-by Scenic Artist ..... MARK LANE-DAVIES

Scenic Artists

GARF BROWN — SARA C. CRALL
JAMES DONAHUE — SEAN GORMLEY
MATTHEW HANSEL — TIM HAWKINS
DAN JOY — CHAD LITTLEFIELD
LANCE LITTLEFIELD — NIKOLAY MIKUSHKIN
DAVID MORIARTY — LYVAN MUNLYN
IVAN PAZLAMATCHEV — JAMIE LYNN PETAGNA
ANTHONY L. POLIZZI — WILLIAM E. REDD
STEVEN RICHETTS — BRUNO ROBOTTI
MICHAEL SHERIDAN SMITH — TIMOTHY TRANZILLO
ELIZABETH TOMASETTI — JOHN P. WOLANCZYK

Scenic Artist/Sculptor ..... GIOVANNI RODRIGUEZ
Sculptor ..... EDWARD REZENDES

Industrial ..... EDGARD ACEVEDO
ANNA ORTIZ-NEVSTROP
JAIME REYES
PAUL E. ROSSMAN
MICHAEL C. SMITH

Key Set Production Assistant ..... CONOR KELLY

Production Assistants

CHRISTOPHER HALL
JEFFREY LEDERMAN
SCOTT BOWERS
MARY G. KNAUF
PERRY MATESON
JOANNA LEAVENS
MADELINE AUSTIN-KULAT
CHARLOTTE HARRIGAN
PATRICK LEACH
EMMA L.P. LUNDBERG
SAMANTHA C. MOYER
BRYAN WENGROFF
JOSEPH PERRON-KOZAR
VERONIQUE LEE
TOMAS DECKAJ
DEREK PETERSON
SARAH YASINSKI
JEN DAY
JOSH MILLER
BRITTANY LOAR
ADAM WATT
MARYMICHAEL D'ONOFRIO
TOM LOMBARDI
CORRIE LYN YADON

Studio Teacher ..... ON LOCATION EDUCATION, INC.

Production Accountant ..... ELLEN ADOLPH
First Assistant Accountant ..... DAVID MCCOMB
Assistant Accountants ..... HEIDI LEWIS
ANGIE RYAN
MAGGIE KUSIK
ROSA GARCES
JANETTE COSBY
Payroll Accountants ..... DEBORAH A. CORNETT-JOHNSON (LA)
FELIX CHEN (NY)
Post Production Accountant ..... NADIA BOMBINO
Visual Effects Accountant ..... TREVOR PAWLIK

Unit Publicist ..... MICHAEL SINGER
Still Photographer ..... ROBERT ZUCKERMAN

Transportation Coordinator ..... MIKE HYDE
Transportation Captain ..... ROBERT BUCKMAN
Parking Coordinator ..... JOSE TEJADA
Picture Car Coordinator ..... MICHAEL D. ANTUNEZ
Picture Cars ..... CARS FOR FILMS

Casting Associate ..... JULIE SCHUBERT
Casting Assistants ..... SUSANNE SCHEEL
Extras Casting ..... GRANT WILFLEY CASTING, INC.
Extras Casting Associate ..... SABEL

Animal Trainers ..... STEVE MCAULIFF
KIM KRAFSKY
First Aid/Medics ..... RICH FELLEGARA
JONATHAN ELLIS
Dialect Coaches ..... HOWARD SAMUELSOHN
CHARLOTTE FLECK

Caterer ..... TONY'S FOOD SERVICE, INC.
Craft Service ..... THE WILSON RIVAS COMPANY

Additional Music by ..... PAUL LINFORD
DAVID REYNOLDS

Supervising Music Editor ..... JEANETTE SURGA

Music Editors ..... ROBBIE BOYD
KATIE GREATHOUSE
NEVIN SEUS
Score Recorded and Mixed by ..... STEVE KEMPSTER
Score Recorded at ..... SONY SCORING STAGE
Score Mixed at ..... RECORD ONE STUDIOS
Orchestrations by ..... GORDON GOODWIN
TOM CALDERARO
TREVOR RABIN
Orchestra Conducted by ..... GORDON GOODWIN
Choir Conducted by ..... DON HARPER
Digital Workstation Operator ..... LARRY MAH
Orchestra
Contractors ..... PETER ROTTER AND SANDY DECRESCENT
Music
Preparation ..... BOOKER WHITE, WALT DISNEY MUSIC LIBRARY
Music Playback Prep ..... JOSEPH MAGEE

Title Design ..... SIMON CASSELS
End Titles ..... SCARLET LETTERS
Negative Cutter ..... WDS NEGATIVE CUTTING
Color Timers ..... KURT SMITH/JIM PASSON

Digital Intermediate & Dailies by ..... COMPANY 3 LA & NY
Co3 Executive Producer/Colorist ..... STEFAN SONNENFELD
On-Line Editor ..... ALEX ROMANO
DI Producer ..... ERIK ROGERS
Producer ..... MISSY PAPAGEORGE
Dailies Producers ..... ARTHUR TREMEAU/GLENESE MARKES
DI Assists ..... JAMES CODY BAKER
Dailies Colorist ..... SEAN DUNCKLEY
DI Technologist ..... MIKE CHIADO

Second Unit Director ..... PHILIP G. ATWELL

Director of Photography ..... PATRICK LOUNGWAY
Unit Production Managers ..... CARLA RAIJ
PAMELA THUR WEIR
First Assistant Director ..... DOUGLAS TORRES
Second Assistant Director ..... FRANCISCO ORTIZ
2nd 2nd Assistant Directors ..... LAUREN KELLS GUILMARTIN
AURORA L. WARFIELD
Script Supervisor ..... HOLLY UNTERBERGER
Production Coordinator ..... GREG OUTCALT
Assistant Production Coordinator ..... JOANNA LARA
Key Set Production Assistant ..... JUSTIN BISCHOFF
Costume Supervisor ..... JENNIFER INGRAM
Gaffer ..... TOM PERCARPIO
Best Boy Electric ..... PETER COLAVITO
Key Grip ..... MATT BLADES
Best Boy Grip ..... BERNARD X. BRONGNIART
Hairstylist ..... LORA SCRIGNOLI
Makeup Artist ..... CRAIG LYMAN
Location Manager ..... EVAN PERAZZO
Assistant Location Managers ..... JASON FARRAR
RAFAEL LIMA
Caterer ..... COAST TO COAST
Security ..... EXCELLENCE SECURITY PRODUCTS

First Aid/Medics ..... ADAM D. LEVY
DEBORAH BLAKE
Moto-Cam Tech ..... ROCKY BABCOCK
Moto-Cam Driver ..... MATT MCBRIDE
Property Master ..... JOE BADALUCCO
Assistant Prop Master ..... JAMES P. MCDONAGH
On-Camera Scenic Artist ..... LESLIE SAULTER YACUK
Sound Mixers ..... KEN ISHII
NOAH TIMAN
Boom Operators ..... ANGUIBE GUINDO
DANIEL GUACHIONE
Still Photographer ..... ABBOT GENSER
Transportation Captain ..... EDDIE IACOBELLI JR.
Transportation Co-Captain ..... MIKE BUONOCURE
Video Assist ..... DEVIN DONEGAN
ALEXANDER J. NOBBS

Visual Effects

Visual Effects Producer ..... AMBER KIRSCH
Pre-Visualization Supervisor ..... STEVEN F. YAMAMOTO

Pre-Visualization

CANDIDA NUÑEZ — MIKE NAVARRO
CHRIS WILLIAMS — BEN NELSON
STEVE MEYER — JILL AMBROSINO

Visual Effects Coordinators ..... OLIVIER ARNESEN
COURTNEY WARD
Visual Effects Documentarian ..... SHYAM V. YADAV
Visual Effects Data Wrangers ..... VIET LUU
TYLER HAM

Visual Effects by ..... ASYLUM

Visual Effects Supervisor ..... PHIL BRENNAN
Visual Effects Creative Supervisor ..... NATHAN MCGUINNESS

Additional Visual Effects Supervisor ..... JASON SCHUGARDT
CG Supervisor ..... BRET ST. CLAIR
Visual Effects Producer ..... ANDY FOSTER
Visual Effects Executive Producers ..... KATHY CHASEN-HAY
EMMA MCGUINNESS
Visual Effects Coordinator ..... FRANK SPIZIRI
Senior CG Producer ..... ELIZABETH HITT
CG Producer ..... DAVID SAMIJA
Head of CG ..... JEFF WERNER
Animation Supervisor ..... CRAIG VAN DYKE
Animation Lead ..... STEWART BURRIS

Animators

PIOTR KARWAS — LES MAJOR
SAMIR LYONS — SCOTT SMITH
LARRY WHITE — JAMES PARRIS
ALFONSO ALPUERTO — VAN PHAN

Modeling Supervisor ..... GREG STUHL
Lead Modeler ..... JULIAN SARMIENTO
Modelers ..... LERSAK BUNUPURADAH
TOSHIHIRO SAKAMAKI
SCOTT BRUST
ANASTASIOS GIONIS

Rigging Supervisor ..... RICK GRANDY
Character Rigging Lead ..... DAE-HO-HAN
Rigging Artists ..... JOSHUA OCHOA
BRIANA HAMILTON
MICHAEL AUCOIN
Cloth and Hair Lead ..... OSCAR CASTILLO
Cloth and Hair Artists ..... JASON STELLWAG
MICHAEL LEVINE
RAMPRASAD SAMPATH
Lighting Leads ..... MICHAEL COMLY
SHAUN COMLY
BRIAN BELL
CHARLES ABU AAD

Lighting Artists

SEAN DURNAN — DENIS GAUTHIER
ISAAC IRVIN — JAMES LAWERENCE
MICHAEL LEMMON — TOM MIKOTA
AARON VEST — ERIC PENDER

Lighting TD ..... HAI NGUYEN
Shader Supervisor ..... MATTHEW MAUDE
Effects Development Lead ..... JENS ZALZALA
Effects Leads ..... GUNTHER SCHATZ
THEO VANDERNOOT

Effects Artists

DAVID SCHONEVELD — STEVE AVOUJAGELI
ANDREW PAULES — EYAL EREZ
ANDY BYRNE — EUN JAE LEE (E. J.)
KEVIN GILLEN — JEFF WILLETTE
RACHAEL CAMPBELL — TODD DUFOR
YOUNGSAM SUH

Matchmove and Layout Supervisor ..... FABIO ZAPATA
Layout Lead ..... APIRAK KAMJAM

Matchmove and Layout Artists

TOM STANTON — LAUREN VAN HOUTEN
JASON LOCKE — MICHAEL GRAYSON MAKER
D. RYAN REEB — MICHAEL JACKSON
IAN DOSS — DANNY GARCIA
LUIS RODRIGUEZ — SEAN GREY
KEVIN LIN

Lead Matte Painter ..... TIM CLARK
Matte Painters ..... SHANNON BURKLEY
CHRISTIAN KUGLER
Pipeline TDs ..... JOSHUA OCHOA
EDDIE OFFERMANN
Dragon Lead—Texture Artist ..... PAUL FEDOR

Texture Artists

BRIAN RIPLEY — RONNIE CLELAND
JAMES LEE — JOSHUA FRONTINO
JAMIE BOWER — JOHN HART

CG Production Assistant ..... TIMOTHY THATCHER
Compositing Supervisors ..... MARK RENTON
STEFANO TRIVELLI

Compositors

JOE KEN — CAITLIN CONTENT
JOHNNY WECKWORTH — STEVE MAUNGMAN
MAX HARRIS — JAN CILLIERS
ALI LAVENTHAL — MARK ROBBEN
NABIL SCHIANTARELLI — HILARY SPERLING
ROB BLUE — TIM BIRD
PAUL O'SHEA — JOEY BRATTESANI

Visual Effects Editors ..... KOSTA SARIC
DANIEL ARKIN
Color Timing ..... TOMMY HOOPER
Lustre Operator ..... ALEX PEKAR
Lead Graphics Artist ..... SIMON CASSELS
Graphics Artists ..... TONY MEISTER
STANLEY NG
COLBY BLUTH
AARON BENOIT

Visual Effects by ..... DOUBLE NEGATIVE
Visual Effects Supervisor ..... ADRIAN DE WET
VFX Executive Producer ..... ALEX HOPE
VFX Producers ..... MORIAH ETHERINGTON-SPARKS
TRACEY LEADBETTER
3D Supervisor ..... GRAHAM JACK
2D Supervisor ..... JONATHAN BOWEN

3D Leads

CHRIS MANGNALL — GAVIN GRAHAM
GEORG KALTENBRUNNER — GIA SADHWANI
JEREMY HARDIN — NICHOLAS NEW
ZOE CRANLEY

2D Leads

DAVID M. SCOTT — IAN SIMPSON
JASON HALVERSON — MARK MICHAELS
STEPHEN KENNEDY — TREVOR YOUNG
Animation Lead ..... JAMES LEWIS
Lead Concept Artist ..... JONATHAN OPGENHAFFEN
Matchmove Leads ..... ANDREW TULLOCH
DREW COLLINS

Production Coordinators

ANITA EMOR — DARRYL LI
FAY HANCOCKS — KATRINA NAVASSARTIAN
MAUREEN YEO — RICHARD DEEB
RICHARD DIVER

Animators

ALVISE AVATI — ANTON BLAKE
CHRIS PAGE — GUILLAUME GLACHANT
SAMY FECIH — STEPHEN ENTICOTT
VALENTIN AMADOR

3D Artists

ANDREAS VRHOVSEK — ANDREW FEERY
BRUNO EBE — CARL FAIRWEATHER
CHI LO — CHRIS MCLAUGHLIN
CHRISTIAN WAITE — DANIEL ELLIOT
DANIEL WOOD — DANIEL MASKIT
DAVID MUCCI — DALIA ALHUSSEINI
EFFANDI MOHAMED — EMILY COBB
FABIO CERRITO — FERNANDO BENITEZ
FREDERIC VALLEUR — GRAHAM HUDSON
GREG KING — JONATHAN STYLES
JON CAPLETON — JAMES REID
KAORI DOI — KARI BROWN
LARS JOHANSSON — LAURENT ROBERT
MARTIN PARSONS — MING-CHIA LEE
MATTIAS ENGSTROM — MENGDI WANG
MICHAEL PARKER — MIKE RHONE
MIKE STILLWELL — PEDRO SANTOS
PHIL MCAULIFFE — PIERSON LIPPARD
RICHARD GOMES — ROBERT ANDREWS
ROBERT PEARSON — ROGER SHORTT
SAM SCHWIER — SANDRO SEGNI
STEVEN SHEARSTON — SIMON PATE
SIMON PYNN — TIMO-PEKKO NIEMINEN
TIM RILEY — TIM JONES
VISHAL PATEL — XAVIER LESTOURNEAUD
ZELJKO BARCAN

Compositors

AEON HENDERSON — ALASTAIR CRAWFORD
ALBERTO MONTANES — ALEXIS PERASTE
ANA MESTRE — AUSTIN RONALD
BENJAMIN KREBS — CHAD MEIRE
CHARLOTTE MERRILL — CORINNE TEO
FRANK BERBERT — GEOFFROY GIVRY
GRAEME EGLIN — HELEN JOHNSON
JACQUI PURKESS — JAMES FOSTER
JOHN MOFFETT — JONATHAN HARRIS
JUDY BARR — KIA COATES
KIRSTY LAWLOR — KRIS ANDERSON
LUAN DAVIS — MARKUS SCHNEIDER
NICOLAS RIGAUD — NIKI TURPIN
OLIVER ATHERTON — PATRICK NAGLE
PAUL STIRLING — PETER DEMAREST
RICHARD BRISCOE — RICHARD FOX
RICHARD STAY — RUPERT DAVIES
SANGITA MISTRY — SANJU TRAVIS
SKY LIM — TONY MAN
TRAVIS PORTER — TRISTAN MYLES
WILL MARTINDALE — ZACHARY LO

Visual Effects by ..... ONE OF US

Visual Effects by ..... GHOST VFX
VFX Supervisors ..... JEPPE NYGAARD CHRISTENSEN
IVAN KONDRUP
VFX Producer ..... JAN HYLDEBRANDT-LARSEN
Production Coordinator ..... RIKKE HOVGAARD JØRGENSEN
3D Artists ..... ANDERS EGLEUS
ANDREAS ALESIK

Visual Effects by ..... RISING SUN PICTURES
TONY CLARK — DENNIS JONES
MARIE-CECILE DAHAN — BEN ROBERTS
PAWEL GROCHOLA — SAM HANCOCK
DAN WILLS — PREMAMURTI PAETSCH
NATHAN ARBUCKLE — ANDREW GRAHAM
FRANCOIS BOUSSARD — JESSICA CURTIS
DAN THOMPSON — MARK STORY
ALEX MEDDICK

Practical Elements ..... KNB EFX GROUP, INC.
GREG NICOTERO
BILL BRYAN
KEVIN WASNER

Visual Effects by ..... METHOD
STEPHANE CERETTI
ANDY BOYD
OLIVIER DUMONT
AURELIA ABATE

In-House Team

STEVEN KAPLAN
BRADLEY MULLENNIX
WILL JOHNSON
JOHN BRENNICK

SONGS

"The Middle"
Written by Jim Adkins, Richard Burch, Zach Lind, Tom Lindon
Performed by Jimmy Eat World
Courtesy of Interscope Records
Under license from Universal Music Enterprises

"Denied"
Written by Joseph Sumner, Seton Daunt, Peter Wilhoit
Performed by Fiction Plane
Courtesy of Fiction Plane

"Secrets"
Written by Ryan Tedder
Performed by OneRepublic
Courtesy of Interscope Records
Under license from Universal Music Enterprises

"Drags"
Written and performed by Tobias J. Record, Ashley Witt
Courtesy of CRC Jianian Publishing

"Le Nocturne De Lumiere"
Written and performed by BT
Courtesy of Nettwerk Music Group

"Superstition"
Written by Stevie Wonder

"I'm Awesome"
Written by Jon Turteltaub, Jay Baruchel
Performed by Jay Baruchel

"L'Apprenti Sorcier"
Written by Paul Dukas

"New Life"
Written by Cedric Lemoyne, Orenda Fink
Performed by O+S
Courtesy of Saddle Creek

"Gold Coast"
Written by Christian Zucconi, Hannah Hooper, Ryan Rabin
Performed by GROUPLOVE
Under license from Grouplove, LLC

"Your Body Is Calling Me"
Written by Rufus Waller
Performed by Ruscola
Courtesy of Krian Music Group

"Phoenix Burn"
Written by Casey McPherson, Dwight Baker
Performed by Alpha Rev
Courtesy of Hollywood Records

Soundtrack available on

American Humane monitored the animal action.
No animals were harmed.®
(AHAD 01907)

The Producers Wish To Thank

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"Suggested by the animated short "The Sorcerer's Apprentice"

With Memories of Dr. August Coppola

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THE SORCERER'S APPRENTICE

Walt Disney Pictures, producer Jerry Bruckheimer and director Jon Turteltaub, the team behind the "National Treasure" franchise, present "The Sorcerer's Apprentice"—an innovative and epic comedy adventure about a sorcerer and his hapless apprentice who are swept into the center of an ancient conflict between good and evil.

Balthazar Blake (Nicolas Cage) is a master sorcerer in modern-day Manhattan trying to defend the city from his arch-nemesis, Maxim Horvath (Alfred Molina). Balthazar can't do it alone, so he recruits Dave Stutler (Jay Baruchel), a seemingly average guy who demonstrates hidden potential, as his reluctant protégé. The sorcerer gives his unwilling accomplice a crash course in the art and science of magic, and together, these unlikely partners pit their powers against those of the fiercest—and most ruthless—villains of all time. It'll take all the courage Dave can muster to survive his training, save the city and get the girl as he becomes "The Sorcerer's Apprentice."

With a cast that also includes Teresa Palmer, Monica Bellucci, Toby Kebbell and Omar Benson Miller, and a screenplay by Matt Lopez and Doug Miro & Carlo Bernard from a screen story by Lawrence Konner & Mark Rosenthal and Matt Lopez, "The Sorcerer's Apprentice" opens on July 14, 2010.

The executive producers are Todd Garner, Nicolas Cage, Mike Stenson, Chad Oman, Norman Golightly and Barry Waldman. The associate producer is Pat Sandston. The remarkable team of artists behind the camera includes director of photography Bojan Bazelli ("Mr. and Mrs. Smith," "The Ring"), production designer Naomi Shohan ("The Lovely Bones," "I Am Legend"), costume designer Michael Kaplan ("Star Trek," "Pearl Harbor," "Armageddon") and film editor William Goldenberg ("National Treasure" films). The visual effects supervisor is Academy Award® winner and three-time nominee John Nelson ("Gladiator," "Iron Man"), the special effects supervisor is Academy Award winner and nine-time nominee John Frazier ("Spider-Man 2," "Pirates of the Caribbean" films), and the stunt coordinator is George Marshall Ruge ("Pirates of the Caribbean" and "National Treasure" films). The composer is Trevor Rabin ("National Treasure" films, "Armageddon").

A MAGICAL JOURNEY THROUGH TIME

From Goethe to Dukas to Disney to Bruckheimer

It must be magic.

"The Sorcerer's Apprentice" has sparked the imagination of some of the most creative minds in history—from Nicolas Cage, Jon Turteltaub and Jerry Bruckheimer to composer Paul Dukas and Walt Disney.

But it all started with a poem by Johann Wolfgang von Goethe, a great German writer, thinker and natural scientist who penned "Der Zauberlehrling," the enduring work of poetry, in 1797. Goethe's 14-stanza poem is narrated by the apprentice himself, who, upon being left to his own devices by his old "Hexenmeister," takes it upon himself to arrogantly demonstrate his own magical arts. The apprentice orders an old broomstick to wrap itself in rags, grow a head and two arms and, with a bucket, prepare a bath for him. The living broomstick fills not only the tub, but every bowl and cup, and the apprentice has forgotten the magic word to make it stop, resulting in a massive flood. The apprentice takes an axe to the poor old broom, splitting it in twain…resulting in two living broomsticks. The apprentice is finally bailed out, quite literally, by the return of the old hexenmeister, who quickly sends the broom back into the closet from whence it came, with an imprecation that it will return only when he, the true master, calls it forth once again to do his bidding.

A hundred years later, the poem was adapted into a hugely popular 10-minute symphonic piece, "L'apprenti sorcier," by the French composer Paul Dukas. An immediate success for its brilliant musical coloration and rhythmic excellence, and its wonderfully jaunty "march of the broomsticks," the scherzo has truly stood the test of time and is, to a popular audience anyway, Dukas' most enduring work. Walt Disney discovered it some four decades after that, creating an animated version for his immortal "Fantasia," casting none other than Mickey Mouse in the title role of "The Sorcerer's Apprentice." In the summer of 1937, while dining alone at Chasen's restaurant in Beverly Hills, the still-youthful king of movie animation invited the famed conductor Leopold Stokowski to join him, and something extraordinary was conjured up between them.

Walt Disney had already utilized music as a foundation of his animated film series, Silly Symphonies, and hoped to collaborate with Stokowski on a cartoon short based on Dukas' "The Sorcerer's Apprentice." The idea of putting classical music to animated segments was later expanded, ultimately creating the wildly risky but wonderfully ambitious "Fantasia." The 125-minute film—unusually long even today for an animated feature—opened to great fanfare on November 13, 1940, at the Broadway Theatre in New York City. The music was enhanced by a multichannel sound system, especially developed for the film, called Fantasound, and "Fantasia" became the first commercial motion picture ever to be exhibited with stereophonic sound. The film now stands as an eternal testament to Walt Disney's artistic ambitions and unshakable will to advance the art form of both animation and motion pictures by creating something which audiences had never before seen nor heard. "Fantasia" is one of the films selected for preservation in the United States National Film Registry by the Library of Congress, and "The Sorcerer's Apprentice" episode is generally considered the best and most beloved episode of all.

Now, 69 years after the release of "Fantasia," Walt Disney Pictures and Jerry Bruckheimer Films have created a fresh story for the big screen. While inspired by those that came before it, 2010's "The Sorcerer's Apprentice" is an all-new live-action adventure. The message remains simple and fun, yet timeless and profound. "What's great about the story is this little lesson about cutting corners, doing things the easy way, trying to fulfill this desire we all have to grow up a little too fast," says Turteltaub.

The cinematic rebirth of "The Sorcerer's Apprentice," in fact, originated with a passionate admirer of the Disney version—Nicolas Cage. "The idea came to me and my friend Todd Garner," he recalls. "I was making another movie at the time, and I wanted to explore a more magical and fantastic realm where I could play a character who had mystical abilities. I shared these thoughts with Todd, and the next day, we hit on the perfect project: 'The Sorcerer's Apprentice.'"

"I love the world of magic, and to be able to bring that to a contemporary audience was really appealing to me," says Bruckheimer. "I've always liked stories that have a magical element, and 'The Sorcerer's Apprentice' is one of the great magical stories of all time. We thought it would be tremendously exciting to develop the core of that concept into a brand-new story set in the modern world."

Turteltaub has known Cage since they were classmates at Beverly Hills High School. "Jon is absolutely the perfect director to bring the movie to life," says Bruckheimer, "based not only upon the long professional relationship and friendship that he has with both Nic and myself but the sense of wonder and joy that he has, both personally and artistically."

All of the major players behind "The Sorcerer's Apprentice" were fans of Walt Disney's "Fantasia." "To me," says Cage, "it's the most beautiful movie ever made. I think 'Fantasia' might have been the first movie my parents ever took me to see. It was my introduction to the movies, to Walt Disney animation and also, naturally, to classical music. The imagery throughout the entire film just transported me, and even at that young age, I think it influenced my life. Disney movies, and then going to Disneyland itself, really inspired me. I still watch 'Fantasia' annually, lower the lights and lose myself in the movie."

And while the film isn't a remake of the classic Disney piece from "Fantasia," "The Sorcerer's Apprentice" pays proper homage to it, a fact that didn't escape the director. "'The Sorcerer's Apprentice' has such a great Disney pedigree to it," says Turteltaub, "and I knew right away that I'd be dealing with something that had to be excellent, had to be special, had to live up to its important role within Disney and the history of film. That piece from 'Fantasia' is as iconic as any eight minutes of film that has ever been created, so to be part of that was really exciting. You think, 'All right, where do you go with that'—and that's where all the creativity starts jumping."

Matt Lopez, who hails from the studio's writer's program, contributed to the story and screenplay, creating an epic fantasy about Dave Stutler, a college student trying to pass physics and get a date with Becky, the girl of his dreams. Dave's world is turned upside down when the eccentric Balthazar Blake suddenly enters his life. Balthazar is a sorcerer embroiled in a centuries-long battle which pits the followers of two powerful sorcerers—the good Merlin and the evil Morgana—against each other for either the destruction or salvation of the world. When arch-nemesis and longtime Morganian rival Maxim Horvath threatens not only Balthazar and Dave but the entire world, Balthazar recruits Dave as his reluctant protégé. Together, they must stop Horvath and the Morganian forces.

"It's a story about two quests," explains Bruckheimer. "Balthazar has been searching the world through the centuries for his apprentice, and Dave then has to discover his true potential as a human being. Dave is a very serious student and doesn't need or want Balthazar in his life, or to be a sorcerer. But Balthazar is like a fly that keeps buzzing around, tormenting this poor kid until he succumbs to becoming this magical character. But if someone showed up at your door and said that you're really a sorcerer, you wouldn't believe them either.

"But in the course of the story," continues Bruckheimer, "you see the relationship build between the two of them and how Balthazar

gives Dave the confidence that he needs, not only with his sorcery, but also his personal life."

Says Lopez, "The challenge was how do you reinterpret magic and show it on screen in a way that people haven't seen before? Dave Stutler is grounded in science and dedicated to the pursuit of physics. He's devoted to the rational world, and explaining everything in objective, scientific terms. And you put him together with Balthazar, the sorcerer, who sees everything in magical terms. These two worlds are actually one—that sorcery is to physics what alchemy is to chemistry. There's a key line in which Balthazar tells Dave that everything they do as sorcerers is within the laws of physics—he just doesn't know all of the laws yet. That is the core creative idea behind sorcery in the movie. I love science, and I think grounding it in that way is unexpected and will be really exciting on screen."

Lopez, who coincidentally completed his work from the old animation building in Burbank's Walt Disney Studios, where the "Fantasia" sequence was animated, notes that in Goethe's original story of "The Sorcerer's Apprentice" poem, and even in the "Fantasia" episode, "it ends with the apprentice once again relegated to essentially the sorcerer's janitor. You never get to see the apprentice grow into the role of becoming a sorcerer himself, which we thought would be fun to see. We also don't get to see the sorcerer teaching the apprentice magic, so we have Balthazar do that with Dave. Except that because of the circumstances, something which should take 10 years to learn must be taught in a few days."

Notes Jon Turteltaub, "Balthazar and Dave both wish the other wasn't in their lives. Balthazar needs an apprentice, but he certainly doesn't need Dave. Dave, for his part, doesn't want to have anything to do with this crazy person who intrudes on his life. So they annoy each other. But they're both bright and able to see the right way to tease and bother the other person.

"Dave's an intellectual who just wants to know the factual truth about everything," continues Turteltaub. "He needs to open up and see that there's a whole world that he didn't previously think could possibly exist, and then continue to take that and realize all the possibilities in himself. That's a huge part of Dave's journey."

Writers Carlo Bernard and Doug Miro introduced some key ideas. "It's a classic hero story," says Bernard. "Dave's journey is ultimately of someone who doesn't believe in himself and doesn't think he's capable of accomplishing something great, and realizing over the course of the story that, to his great surprise, he actually is capable of being a hero. His relationship with both Balthazar and Becky serves to take him on that journey. For us, in the structure of that story was our guiding light.

"I also think that Balthazar embodies the idea of putting mankind above yourself," continues Bernard, "the idea that there are greater things out there that mean more than any individual. That's a great concept, a warrior who has fought for man for 1,000 years."

WHO'S WHO IN "THE SORCERER'S APPRENTICE"

Characters and Casting

BALTHAZAR BLAKE is a student of Merlin and a Sorcerer. More than 1,000 years old, Balthazar has been searching the globe until he finds the Prime Merlinean, the descendent of Merlin and inheritor of his great powers. When Balthazar finally discovers him in 10-year-old Dave Stutler, he finds himself with a very reluctant sorcerer's apprentice. "For Balthazar, finding the Prime Merlinean is a journey that must be made, no matter the distance," says Nicolas Cage, who stepped into the role of sorcerer. "The relationship between Balthazar and Dave is almost like a paternal one. I think he may be the Prime Merlinean by virtue of the fact that he can wear Merlin's dragon ring, so when I find Dave, it's with great affection and relief. I want to guide him, instruct him and train him for a larger purpose. But for Dave, it's pretty overwhelming to have someone walk into his life, tell him he's the descendent of Merlin and that together we're going to save the world. If you're Dave, you're going to tell the guy he's nuts."

"The Sorcerer's Apprentice" marks Cage's seventh collaboration with producer Jerry Bruckheimer, his third with director Jon Turteltaub. "[Jerry] understands my sort of algebraic addition to the process—the X factor, if you will," says Cage. "I trust that Jerry will make movies that will be entertaining for people, because that is his priority. And he trusts that I will come up with the X factor that will somehow make sense of it all in terms of the character and will fit within the narrative. I think that's why he hires actors with an alternative point of view, because it does add an extra dimension to his formula. So it is a happy marriage where there is a shorthand. I know how he works and vice versa.

"Jon is very good with comedy and he knows how to get humor out of a scene," Cage continues. "I have an interest in the darker and more edgy things, so Jon looks to me to go into more of the mystical aspect of the character and I look to him to help bring in more of the comedy that can connect with audiences. So it's a good mix and we balance each other out."

DAVE STUTLER is a nerdy NYU physics major, lacking confidence and poise, not very popular with girls or even his fellow students. "I'm a huge, huge nerd," confesses Jay Baruchel, selected to portray Dave in the film. "I love any movies where guys shoot energy out of their hands, but I'm not usually the go-to guy for stuff like that. And then I read the script, and I was like, 'wait a second…a guy like me gets to shoot energy out of his hands and stuff? Done! I'm here for the plasma bolts!'"

At the age of 10, Dave experiences a frightening incident when he encounters sorcerer Balthazar Blake after wandering into the bizarre Arcana Cabana curio shop. He's given a dragon ring that comes to life on his finger, and he's told that he'll be a very important sorcerer himself. He then witnesses a furious battle between Balthazar and another sorcerer named Maxim Horvath, which made him want to forget the whole matter…until both Balthazar and Horvath re-enter his life 10 years later, forcing him to confront a destiny he would very much like to ignore! "Dave is his own worst enemy, the architect of his own misery," says Baruchel. "He spends his life trying to live down that moment in the Arcana Cabana when he first encountered Balthazar and Horvath. He gravitates towards physics, which is the discipline he gives his life to. When he meets up with Balthazar again, the sorcerer tells Dave that it was no coincidence that he drifted towards physics, because although illusion and magic are different, magic and science are the same thing."

"Jay is just off-the-charts talented," says Turteltaub, "extremely smart, bold, funny, great with physical comedy. His body, mind and voice all commit to whatever he's got to do. He doesn't have that silly look-at-me vanity that you get from a lot of funny people, it's much more intellectually thought out with Jay. He really looks for what's the story, what's the character, what's the essence, then finds the completely goofy, silly way of telling that story."

Cage adds of his fellow star, "First of all, Jay is a really good person who's a lot of fun to be around. He has an inherent charm that comes out in his daily life and also on camera, and I think people are going to love watching him."

"I don't want to talk about Jay Baruchel," offers Alfred Molina with mock seriousness. "I want to beat him with a stick! Jay is seriously, for my money, one of the most talented young actors around at the moment. He's got great skills, great gifts. Jay has a real innate skill, and a confidence. I remember what I was like at that age. I didn't have a quarter of that confidence or the sense of assuredness that he has, both as a person and as an actor."

MAXIM HORVATH was, along with Balthazar Blake and Veronica, a disciple of Merlin and a force of good more than a thousand years ago. But their mutual love for Veronica split the colleagues apart, and Horvath has instead become an ally of the wicked Morgana, who murdered Merlin and is seeking to conquer the world with her minions. He and Balthazar have battled through the ages, finally bringing their conflict to modern-day New York City. "In 'The Sorcerer's Apprentice,' Horvath's mission is world domination," says Molina, who was tapped to play Balthazar's arch-nemesis. "Balthazar and Horvath have a rivalry that's gone on for millennia. Balthazar is maintaining the Merlinean standard of magic as a power that's used for the benefit of mankind. Horvath is the leader of the Morganians, who take the very different view that magic should be used to subjugate humans. That's the struggle between good as personified by Nic Cage's character, and evil as personified by mine."

Molina's tremendous thespian skills, his versatility and his positive attitude motivated Bruckheimer's inclination to invite the actor to segue almost immediately from portraying an amusingly shabby (but also slyly dangerous and potentially heroic) desert chieftain named Sheikh Amar in "Prince of Persia: The Sands of Time" to the urbane, sophisticated and often terrifying Maxim Horvath in "The Sorcerer's Apprentice." "Alfred Molina is a wonderful actor, somebody who can give any role an unexpected twist, and humor as well," says Bruckheimer.

"Alfred Molina is one of those actors that every time he's in a movie, he's doing something totally different," adds Turteltaub. "You can't believe he's the same guy you saw in the other movie, or the play; he's always different. He also has an unbelievably light touch and fun sense of humor. Fred is a very playful guy, and I think we see that impishness in the character of Horvath, as well as bringing the gravity that the character needs."

As for Molina himself, he was good to go from the first time he heard about the role of Horvath. "As I was completing 'Prince of Persia,' somebody told me that I was being considered for the role, and would I be interested? I sort of tried to play cool, debonair and nonchalant, but I ended up showing heaves of "chalant." I was fascinated by the fact that they were including elements of the classic episode from 'Fantasia,' and really liked the character once I read the script.

"It seemed a million miles away from what I'd done in 'Prince of Persia,'" Molina recalls. "Sheikh Amar was a conniving, opportunistic sort of rogue, while Horvath is a rather smart, debonair, Edwardian villain. A villain whom I regard as being in the classic tradition of suave bad guys: well dressed, charming, but deadly."

BECKY BARNES is a fresh and radiant NYU student—for 10 years, the unreachable object of Dave Stutler's desire. For the coveted role, the filmmakers had little doubt that Australia-born Teresa Palmer was a perfect fit. "Teresa is somebody that we've liked for a long time," says Bruckheimer, "and she did a fantastic job auditioning with Jay. When you have that magic between two actors, you've got to cast them together."

"Teresa is just that person who walks in a room, and it feels like someone turned the lights on," says Turteltaub. "There's a lack of misery to this person. That's the thing Dave needs in his life, to get out of that intellectual anger and that college angst and have some joy and fresh air. Unlike every other actress who came in for the role looking for Becky's angry side, Teresa came in and looked for the joyous side, and boy, that was just really infectious."

A college DJ, Becky Barnes loves music; the charm of physics eludes her. Thus, when Dave offers to lend a helping hand to help her study, Becky accepts…not having any idea that Dave is, in fact, a sorcerer's apprentice, involved in potentially deadly doings. "Becky has always considered Dave more of a friend," says Palmer, "although he's always had a crush on her. They run into each other at NYU and they spark up this connection again. Dave still has his thing for Becky and she's a little bit wary but slowly starts to notice what a wonderful and endearing person Dave is."

VERONICA is a sorceress who has had the great fortune of being loved by Balthazar Blake—and the misfortune of being loved by Maxim Horvath. "Balthazar and Veronica are willing to do everything for their love," says Monica Bellucci, who portrays the love-interest-slash-medieval-sorceress, "and at the same time, they're two fighters. Horvath, who, like them, was a disciple of Merlin, also falls in love with Veronica. She rejects him for Balthazar, and because of that, he betrays them by aligning himself with Morgana. It's a beautiful and powerful story about love, jealousy and vengeance.

"In the film, I have to play a double role," continues Bellucci, "because there are scenes in which Veronica is possessed by the evil sorceress, Morgana. That's why I wanted to be part of this project, because it was interesting to have the chance to play a double personality…and also to make a film that my five-year-old daughter, Deva, can watch."

"We were so fortunate to land Monica for the film," says Bruckheimer. "She's a huge star in Europe and has done really great work in American films. The role needed someone who can make the audience understand why and how Balthazar can have a love and devotion that has lasted for more than a thousand years."

"We needed the right actress to play someone worth waiting a thousand years for," says Turteltaub. "She sure better be pretty and special—a woman with strength. We looked around the world for that woman, and luckily, we got Monica Bellucci. She's got that Italian power, which is sexy and strong, and she knows what you're thinking before you're thinking it."

DRAKE STONE is a long, lean, punked-out illusionist who is actually a Morganian sorcerer assisting Maxim Horvath in his battle against Balthazar Blake and Dave Stutler. He's a stage performer with an ego to match his popularity, but with no fan bigger than himself. "Drake Stone is the kind of guy who wanted to make a lot of money, get famous and kiss a lot of girls. That's the reason I took the role," says Toby Kebbell, called on to portray the unique character. "The fact that Drake is a sorcerer with mystical powers was really exciting to me. I knew that I would get to create lightning bolts out of my hand and drive Ferraris through Times Square. What I like about playing Drake is that it's nice to get the arrogance and pomposity that I might have in myself out in a character in a creative way. Drake Stone is a jerk—it's always fun to play one, rather than be one!"

Kebbell joined the cast fresh from "Prince of Persia: The Sands of Time," in which he portrayed Garsiv, the warlike brother of Jake Gyllenhaal's Dastan. "Toby is just loaded with energy," says Bruckheimer, "and he's the kind of actor who always surprises because you never, ever know what he's going to do next."

BENNET is Dave Stutler's roommate in their run-down Brooklyn tenement apartment, a fellow NYU physics student and a good friend who tries to get his reluctant friend to step out and live a little. Says Omar Benson Miller, who portrays the character,"Bennet is not only Dave's roommate, but also his motivator. He's one of the many people in the film, like Balthazar and Becky, who are trying to get Dave up and at 'em, making him more proactive in life, and less reactive. I try to teach him the importance of going after things, including the girl he's in love with, his magic, his sorcery and his studies."

Another veteran of a Jerry Bruckheimer Television program, Miller is a former cast member of "Eleventh Hour" and a new addition to the "C.S.I.: Miami" ensemble. "The genius of the way that Bennet is written is that it shows that people come from all walks of life, and they can do anything," says Miller. "That's what we're trying to get Dave to understand, that just because he's the smart guy, it doesn't mean he has to be scared to talk to the girl. Be who you are, wear it proudly, stick your chest out and say 'Hey, this is me!'"

YOUNG DAVE is a perpetually insecure, frightened 10-year-old, in love with classmate Becky Barnes and not quite sure what to do about it. When he finds himself mysteriously drawn into the odd curiosity shop called the Arcana Cabana, he encounters sorcerer Balthazar Blake and learns—to his disbelief—that he's going to be a powerful sorcerer one day. "Dave is very unsure of himself, awkward; he's a geek…but the kind of geek you like," says Jake Cherry, who was cast as the young protagonist.

SUN LOK is an ancient, but perpetually young, Chinese sorcerer and Morganian. When he's unlocked from his Grimhold by Horvath, Sun Lok wreaks havoc in Chinatown during a lively festival by materializing a fearsome fire-breathing dragon. "Sun Lok has been in a little container for thousands and thousands of years, and when he's let out, he's really, really angry," says Gregory Woo, who plays the mad Morganian.

ABIGAIL WILLIAMS is a very young Morganian sorcerer who was not only accused of being a witch in 17th-century Salem, Mass., but actually was one. In her black-and-white Puritan clothing, Abigail looks like the embodiment of innocence…but it's totally misleading. "I'm an evil sorcerer who kidnaps Becky for Horvath after being released from the Grimhold," says Nicole Ehinger, who was tapped by filmmakers to play the deceptive young sorcerer.

NEW YORK COMES TO LIFE…LITERALLY
Taking a Bite Out of the Big Apple

"The idea is that sorcerers and the ancient art of sorcery are alive and well in present-day New York City," says director Jon Turteltaub. "It's much more entertaining to show audiences the magic in things they recognize than to create something.

"New York City is an extraordinary place," Turteltaub continues, "and New Yorkers are so busy achieving, they often don't actually notice what is here. If you stop and look around, there are amazing things everywhere. If you walk through Manhattan one day, and instead of looking straight ahead you look up instead, you will see the most amazing architectural details on those buildings. New York is an entire universe."

For its adoring inhabitants and millions of visitors, New York is truly a city like no other. It has, of course, been the backdrop for countless films, including, now, "The Sorcerer's Apprentice."

"New York has everything," says the Detroit-born producer Jerry Bruckheimer, "wonderful high rises, a fast pace, the greatest restaurants in the world, the centers of publishing and finance. It will never look as magical as it does in 'The Sorcerer's Apprentice.'"

"This movie is a love letter to New York City," says Montreal native Jay Baruchel. "Anyone who's spent any time in New York knows that it is truly the world's capital. In the film, when we're driving in Times Square or on Sixth Avenue in the car chase, we're actually doing it. Everybody, including my mother, has been blown away, gobsmacked and awestruck by the size, grandeur and detail. People are going to see our movie and get taken away into a New York that they recognize, but have never really seen before."

Baruchel also got a kick out of shooting at New York University in Greenwich Village for very particular reasons. "It was amazing for me, because I'd always dreamt of going to NYU Film School and could never float the bill. So many great movies have come as a result of that institution, and it's so seared into the collective consciousness."

"It's an incredibly photogenic city," says London-born Alfred Molina, "and has such a dramatic presence and throbbing life. When the magic happens, it happens in a city which is magical in itself, so there's a double whammy."

"I've never spent much time in New York before," admits Australia-born Teresa Palmer, "but there is a magical energy there that just feels so alive and energetic. It's the sort of city where dreams really do come true, and I think the film definitely lends itself to that."

Adds Toby Kebbell, "Although New York is so much younger than London, where I live, you can have all these amazing things going on right in front of your face, and you just brush it off, because with all of the millions of people milling about, your brain doesn't even register them."

"The goal of this movie," says director of photography Bojan Bazelli, who originally hails from far-off Serbia, "is to create 'The Sorcerer's Apprentice' New York. We are not trying to particularly change the look of the city, we are embracing it, and then blending it with our own magical vision. The energy between light and dark are in almost every shot, and we used the latest technology and most creative people to give audiences a New York that's fresh, different and alive with magic."

Of course, shooting in NYC has its challenges, including vehicular and human traffic. But filmmakers ultimately found a wide range

of real locations with extraordinary history behind them. Locations spanned the city, from Times Square and Midtown Manhattan to Washington Square Park in Greenwich Village. Production designer Naomi Shohan worked her magic in Tribeca, creating the exterior of the Arcana Cabana in the 1869 Grosvenor Building on White Street. The 7th Avenue subway station in Brooklyn's Park Slope district was tapped for a scene in which Dave tries to use his new sorcery powers to overcome an attempted mugging.

Filmmakers utilized iconic locales—Battery Park starring Lady Liberty, the Chrysler Building and its Eagle gargoyle, Rockefeller Center and the 15-foot-tall statue of Atlas. Other locations include the Bryant Park Hotel on 40th Street, the Apthorp Apartments, the Williamsburg Bridge (connecting Brooklyn to Chinatown) and the Cathedral of St. John the Divine.

Opened in 1931, Brooklyn's Floyd Bennett Field was the first municipal airport in New York City, serving great aviators such as Amelia Earhart, Wiley Post, Howard Hughes and Major John Glenn Jr. Part of the Marcy Avenue elevated station was recreated there for a sequence involving wolves and a giant flying Chrysler Building Eagle gargoyle.

CHINATOWN UNLEASHED

In a major sequence of the film, Balthazar and Dave go to an old acupuncturist shop in Chinatown, searching for the Grimhold. The colorful shop is attended by an old woman who's seemingly innocuous—until she transforms into Horvath, who releases ancient sorcerer Sun Lok from the Grimhold. A furious fight inside of the shop soon spills outside, where a raucous Chinese New Year celebration is taking place, with dancers, drummers, colorful confetti and a large parade dragon, which Sun Lok transforms into a terrifyingly real and living creature.

"You want to talk about magic," says director Jon Turteltaub, "go to New York's Chinatown. It's an amazingly cool place."

Following an open casting call for area extras that drew more than 2,000, "The Sorcerer's Apprentice" company took over Eldridge Street for two weeks of all-night filming. This extraordinarily atmospheric street overlooks the Manhattan Bridge and the noisy subway trains careening back and forth from Manhattan to Brooklyn.

"You can't do a scene like this on the back lot," says Turteltaub. "And I think all of the people who were participating in the parade and as background were having fun. Once the music and drumming starts, it gets exciting. The dragon and confetti are exciting. And then it gets really exciting when Nic Cage comes out to set. There's just a really good atmosphere. This scene, although action-packed, is a celebration of New York Chinatown."

Indeed, some nights took on the air of a block party. "It's impossible not to fall in love with the work when there's this much energy and this much going on," Baruchel says. "It informs your performance, and you have a lot to react to."

FINAL BATTLE IN BOWLING GREEN

The climax of "The Sorcerer's Apprentice" led filmmakers to Bowling Green, the historic park in Lower Manhattan, for an ultimate midnight showdown between Merlineans Balthazar Blake and Dave Stutler and Morganian Maxim Horvath, who conjures up the greatest evil of them all from the Grimhold—Morgana herself, possessing the body of Veronica, the sorceress beloved by both Balthazar and Horvath. It's the ultimate sorcerer's duel, involving spells, incantations and raging fires, and even the famed Charging Bull statue comes to life. The world is at stake.

"Once again, a truly iconic New York location was selected for the so-called final battle," says Bruckheimer. "Bowling Green was literally the first park ever created in the United States. It's where New Yorkers pulled down the statue of King George during the American Revolution. It's a beautiful circle of greenery in Lower Manhattan surrounded by skyscrapers, and a very dramatic locale for this sorcerer's battle royale."

"Morgana, the greatest and most powerful sorceress, was thrust into the Grimhold and imprisoned," explains Turteltaub. "But in order to get her in there, a Merlinean sorceress named Veronica gave up her own soul, so both Morgana and Veronica are stuck together in this Grimhold. Balthazar has been madly in love with Veronica forever, but to let her out, he has to let Morgana out as well. So the question facing Balthazar is, how can he destroy Morgana and not destroy Veronica?"

The climactic scene called for a bit of magic, much like that used to bring to life the Chrysler Eagle gargoyle. Only this time, the subject was a bull—the famed Charging Bull, a 7,000-pound bronze sculpture by Sicily-born New Yorker Arturo Di Modica, that stands at

the tip of Bowling Green. On his own accord, Arturo Di Modica created the sculpture following the 1987 stock market crash. He installed it as his symbol of the enduring spirit of the American people on December 15, 1989, in front of the New York Stock Exchange as a gift to the people of the city, but the police seized and impounded the sculpture. The public outcry led community leader Arthur Piccolo to arrange to move Charging Bull two blocks south to the plaza in front of Bowling Green.

DUKING IT OUT IN THE ARCANA CABANA

Sorcerer's Duel Showcases Behind-the-Scenes Effects Talent

The first action sequence of "The Sorcerer's Apprentice" is a spectacular sorcerer's duel between arch enemies Balthazar Blake and Maxim Horvath in the Arcana Cabana, Balthazar's decidedly bizarre old curiosity shop in Lower Manhattan, its spooky confines stuffed to the rafters with all manner of bric-a-brac. The magical battle is witnessed by 10-year-old Dave Stutler, who has been lured to the shop by a runaway love note he penned to young Becky.

The Arcana Cabana battle is the first time we see sorcery in action in the film, from Merlin's dragon ring, which very magically comes to life and walks onto Dave's finger, to Horvath's emergence from the Grimhold, and then Balthazar and Horvath using the full range of their powers to cast spells, move objects and, in essence, blow the place to bits before they're both sucked into a large urn—where they will remain until both return into each other's (and Dave's) lives in a decade.

"The Grimhold," explains Nicolas Cage, "is a prison for the very, very scary and wicked Morganians, and the more evil the Morganian, the deeper into the circles of this sort of Russian nesting doll they go. Morgana is in the center. The obstacle is that it keeps getting taken, and every time that happens, Horvath has the ability to open it and release another very dangerous force of Morganian evil."

The Arcana Cabana sequence provides a perfect example of how interdepartmental cooperation was essential to creating a compelling and believable sequence. As with every other foot of film, the scene combined the efforts of director Jon Turteltaub along with the other magicians of "The Sorcerer's Apprentice." His key creative team included masterful director of photography Bojan Bazelli, production designer Naomi Shohan, costume designer Michael Kaplan, visual effects supervisor John Nelson, legendary special effects supervisor John Frazier and his on-set coordinator, Mark Hawker, and stunt coordinator George Marshall Ruge.

"This scene establishes the magic that sorcerers are capable of doing," says Nelson. "We see plasma generated and fired for the first time, fires are created through pyrokinesis, there are concussion blasts, matter is moved through telekinesis, and there's a gravity inversion spell by Balthazar which sends Horvath hurtling up to the ceiling. It's a true collaborative effort of practical effects, stunts, the actors, camera, direction."

In the last decade, Nelson has earned three Oscar® nominations, winning for his work on 2000's "Gladiator." His professional philosophy is straightforward. "We do visual effects for things that are too dangerous, too expensive or impossible to do," says Nelson. "My idea of a perfect visual effect is one that starts with a practical effect—a real event that can be photographed—and then goes into something that's amazing that looks real, ending with another practical effect. We have a great group of people under physical effects supervisor John Frazier working on set, and they're terrific at providing what's known as 'floor effects' to make everything as real as possible. Then we take it someplace else."

"With this film, we knew there would be a really great mix of CGI and live mechanical effects," says Frazier. "That's the way Jon Turteltaub likes to shoot. He wants as much of it live as possible, and then enhance it with CGI. Audiences are now so sophisticated, they don't want to see stuff like what we did in the '60s and '70s that was totally mechanical. But on the other hand, sometimes when something is done entirely CGI, it looks like a cartoon rather than a movie.

"We did a lot of live effects on 'The Sorcerer's Apprentice,'" continues Frazier. "Magic has always been about smoke and mirrors, and we have both in the movie!"

"The first fight in the Arcana Cabana not only sets the tone, but also introduces the three main characters of the movie," says stunt coordinator George Marshall Ruge. "It was all very character-driven. We have people flying around, hitting walls, hand-to-hand combat and a magical sword fight between a disembodied sword being controlled by Horvath's cane versus Balthazar Blake using a unicorn horn."

"I couldn't believe we started off with that huge fight scene," recalls Alfred Molina. "I always have this notion that when you start work on a film, there'll be a couple of nice, easy days. You'll get to know everybody, sit around, have a couple of cups of coffee, chat away and do some nice, simple little scene. But I went straight into rehearsals for the Arcana Cabana sequence. I'd barely had time to unpack, and suddenly I had a magic cane in one hand and a sword in the other, going at it with Nic. It was a bit of a shock, but it was great to start out with all systems going."

"We sent Horvath flying up about 27 feet to the ceiling of the Arcana Cabana on a cable," says Ruge, "and Fred was very game for that. We also did what we call a 'double ratchet' in which Balthazar and Horvath each blast each other diagonally across the room, one into a pillar and one back by the stairs. Because the set is so confined and cluttered, I had a lot of concerns about fitting the action in here, but it worked."

"George Marshall Ruge is absolutely fantastic," says Molina, "very imaginative and interesting. He likes to think of stunt work as choreography, which I think is a really good way of looking at it. George says that the moment of impact is not what's important. What's important is the buildup to it and the reaction from it. And of course, he's right, because that's where all the drama is. There's a part of the scene in which I'm fighting Nic with a sword which I'm manipulating from a distance. It was a great way of actually showing, in an imaginative way, that these characters not only have force and strength, but that they can also transform themselves and objects with an amazing range of powers and skills."

Special effects foreman Mark Hawker and his team utilized various techniques for the Arcana Cabana sequence. "When young Dave puts on the magical dragon ring, he accidentally makes the Grimhold break through from behind the wall," explains Hawker. "We took the Grimhold and put it on an eight-foot stick with swivels on both ends. So wherever Dave moves his hand, the Grimhold follows, and it keeps that distance. Of course, John Nelson's team will 'paint' out the stick with computers. We had lots of breakaway walls and furniture, and when Horvath gets pulled up into the skylight by one of Balthazar's spells, we used a rubber skylight with breakaway glass."

Molina's character shoots fire from his hands. "I had to set fire to my fingertips," he admits nonchalantly. "It all came down to this gloopy, plastic-like stuff they put on my fingers, covered with a fire-resistant fabric. Then they put another layer of the gloopy stuff, and another layer of cloth, which they painted to look like my real hand. There was so much stuff on my fingers that they looked like four big bratwursts. Then they lit them on fire, and it gets about a minute before I started to really feel it burn, and at that point, I simply blow them out like birthday candles.

"The technology for the effect is as old as films themselves," continues Molina, "but it looks great. We could have done it with computer graphics, but it wouldn't have looked as good. I loved it!"

Young Jake Cherry, who plays 10-year-old Dave Stutler, also had a blast performing in the sequence. "My favorite part was when I got to destroy everything with the Grimhold," he says. "That, to me, is awesome. My favorite thing to destroy was this really big glass case, taller than me. I pushed the Grimhold in, then jammed it out, then hit some boxes which went flying around. I couldn't believe they'd actually *let* me break things on set!

"I also saw the visual effect when the dragon ring walks onto Dave's finger and wraps itself around him," Cherry adds. "It looks so cool!"

But would Jake want a ring like that for real? "Naw," he responds immediately. "That would be creepy!"

REDEFINING THE CAR CHASE

Battle Between Sorcerers Takes to the Streets

"We have huge adventures all throughout Manhattan, including a magical car chase," says director Jon Turteltaub. "It's a Jerry Bruckheimer movie; you've got to have a car chase. Are you kidding? You sign a piece of paper when you work with Jerry: 'Yes, sir, I'll do a car chase.'"

"We not only wanted a car chase even more exciting than the one that Jon directed in London on 'National Treasure: Book of Secrets,'" says Bruckheimer, "we wanted one the likes of which has never been seen on screen before."

"Everything takes on a more magical flare than you would normally anticipate from a car chase sequence," says Nicolas Cage. "Cars morph into other cars, they go into a mirror world at one point. They're operating by a different list of physics and rules than you would normally imagine a car chase to have."

Turteltaub says the film's rooting in sorcery weighed heavily on the scene. "In prepping the sequence, we had to think, 'All right, if I were a sorcerer, how would I have a car chase?' Your car doesn't have to stay your car and your environment doesn't have to stay your environment. In typical car chases, your obstacles are the other cars on the road, the environment you're in and the other person. But if you're a sorcerer, you have the added element of being able to change all of those things. So what happens when the car you're following stops being a slow truck and turns into a Ferrari? And what if that Ferrari turns into a garbage truck and tries to crush you?"

The chase begins with the Merlinean heroes in Balthazar's fashionable ride of choice, a gleaming 1935 Rolls-Royce Phantom. This

magnificent artifact of a truly golden age turned heads everywhere, with locals and tourists posing for photos in front of the vehicle, as if it were one of the stars of the movie. It's owner? Nicolas Cage, a noted vintage-car enthusiast.

"Most Rolls-Royce cars are special because they were handmade in limited quantities in England," says Dan Dietrich, who maintained the Phantom throughout production. "But what's special about this one is that it's one of a kind. There are no other vehicles exactly like it. Rolls-Royce made about 2,000 Phantoms, and of that, only 19 were made as coupes. Back then, the cost of an average Rolls-Royce was several times what a house would cost, so to make a coupe, you had to be really wealthy.

"When you purchased a Phantom back in the 1930s," Dietrich explains, "you basically got an engine and a chassis, and then it was up to you to choose the coach maker to build the body. And what makes this one so special is that the original owner bought the body out of the only Rolls-Royce dealership in Montreal and picked a body that didn't exist before."

The car chase scene called for picture car coordinator Mike Antunez to acquire a large number of vehicles, including an exact replica of the priceless Phantom—utilized as a kind of stunt double for the real car for the chase scene.

"The replica was pretty good," says Dietrich. "It's pretty incredible that it was built in only six weeks."

In the chase scene, which required three weeks of combined first and second unit filming over long and often rainy nights, Balthazar and Dave's sorcery morphs the Phantom into a sleek, modern Mercedes McLaren SUV and then incongruously (and mistakenly) into a 1976 Pinto. Horvath, on his end, begins the chase in a Mercedes GL500, which transforms first into a New York yellow taxicab, and then into a speedier Ferrari F30 and, finally, into a weirdly threatening garbage truck.

"This is what I mean when I say that this movie is a heck of a ride," laughs Jay Baruchel. "We have a pretty badass car chase in our movie with the fastest, sexiest cars on Earth. In the scene, we literally drive through the heart of midtown Manhattan and right into a mirror world where everything is backwards."

The sequence required closing down lanes over a stretch of ten blocks and controlling both vehicular and pedestrian traffic in some of the most congested areas of the city, including Times Square and Sixth Avenue. It took three weeks to shoot the full scene.

THE "FANTASIA" SCENE

A Tip of the Hat, But Something New

In his underground lab, trying to hurry for a date with Becky for which he's waited a decade, Dave breaks the first rule of sorcery: "Magic is not to be used for personal gain or shortcuts." In an effort to quickly tidy up the lab, Dave begins to manipulate mops, brooms, buckets and even sponges to perform his chores for him…with disastrous results!

"'Fantasia's' 'The Sorcerer's Apprentice' is one of the greatest works of Disney animation, so we had to be very careful with how we adapted it," says producer Jerry Bruckheimer. "We didn't want to ruin the magic, but create new magic as a loving homage to the original."

Says director Jon Turteltaub, "One of the biggest mistakes a director can make is to take on a piece in which every critic in the world will be judging you against one of the greatest things ever made. We're taking eight of the most famous minutes in movie history, and what are our choices? We could either wisely just make a little wink towards it and then move on and try not to compete. Or we can really go for it. Let's update, let's do our version relative to this movie, with the technology that we now have—and for me, this is the key element—keeping the moral the same.

"Paul Dukas' music was the inspiration for the episode in 'Fantasia,' while the original story from the Goethe poem was the inspiration to the music," Turteltaub continues. "So with an enormous number of people and resources, we put together what we hope is a really entertaining, fun experience which really takes the essence of Walt Disney's 'The Sorcerer's Apprentice' and gives you our version, which is the essence of the fable, the Goethe poem, the Dukas music and the Disney animation."

Jay Baruchel was challenged and honored by the task at hand, but never intimidated. "It's a huge honor and a tremendous responsibility to walk in Mickey Mouse's shoes. Those are pretty big shoes to fill, and I wondered how to do my own thing and make it funny without stepping on or moving away from what made that sequence so iconic in the first place. For me to be in this movie, and be allowed to put my stamp on and at the same time pay homage to one of the most beloved sequences in film history, wasn't lost on me.

It was an absolute treat, incredibly fun, and I loved having all those mops and brooms kick my butt. It was just magical. It was hard not to be a kid in that situation, man. I grew up watching that scene in 'Fantasia,' so after getting to do my own version of it, I could retire right now."

Part of what gave Baruchel so much impetus and creativity in his own interpretation of the scene was his intrinsic and thoughtful understanding of the tale's essence. "Adam and Eve couldn't help but eat the apple, right? It's the old 'curiosity- killed-the-cat' thing. Trying to find the quickest, easiest way of getting something done is an ambition that we all share, and we've all had that come back to bite us in the butt cheeks, right? The sequence is about somebody trying to cut out the middleman, and paying a huge price for it."

Although the final version of Paul Dukas' timeless music was freshly adapted by composer Trevor Rabin, a traditional version of the piece was played on set during the sequence's filming, not only for atmosphere, but also for specific timing purposes. And although the live-action feature version doesn't mimic the animated original, there are a few direct references—the shadow cast on the lab wall by Dave wearing his hoodie looks curiously like the one cast by Mickey Mouse in his peaked sorcerer's cap.

When conceiving the huge underground lab set in which the sequence takes place, production designer Naomi Shohan made sure to pay her own homage to the original animated short. "The shape of the lab is reminiscent of a castle keep, which was the setting of the Disney cartoon," she notes. "The very large stones at the bottom of the arches of the lab are reminiscent of a medieval castle, and the iron staircase takes the place of the stone staircase in the Mickey Mouse version."

Special effects foreman Mark Hawker and his crew not only had to install fire rods during construction, but a watertight floor as well for the flooding that occurs in the "Fantasia" sequence. "We had to install an entire system of pumps and drains, because it had to be flooded and then drained very quickly for the turnaround on the takes. We had two six-inch diesel pumps flooding 30,000 gallons of water in through the underground lab sinks, which then reversed to suck the water out, along with 18 drains."

With the effects in place, the director could focus on the content. "What I was really excited about," says Turteltaub, "was that the scene is really about storytelling rather than dialogue, so you tell it with action and images. Our most important task is that the scene advance the story, and we made sure that we found a place in the story where this sequence belongs."

The special effects required for the scene combined the work of both the physical and visual effects departments, and senior VFX supervisor John Nelson was feeling the pressure. "When I was young, I was head usher at a movie theatre, and one of the movies we showed for about four or five weeks was 'Fantasia,'" he recalls. "I must have seen the movie a hundred times. The legacy of being able to work and redo something like that in live action is really quite wonderful. I think what the animators did back in the early 1940s was amazing; we're trying to make the scene beautiful and fantastic, with a deep sense of fun, which is what the original was.

"There are CG brooms, mops, sponges sliding around like kids in a water park," Nelson continues. "It's as if the objects begin as well-behaved children in kindergarten, who then spin off into kids who have just eaten a ton of sugar when the teacher has left the room. It's very difficult to combine CG effects with real water, but I think the audience will find it more believable when the CG mop interacts with real water."

Among the tricks employed by Nelson were "green guys," men and women wearing tight green suits and holding the props which come to life in the sequence. Explains Nelson, "The green guys are the most effective way to anthropomorphize objects and make them move."

It's an important job. Thomas Dupont, one of the top stunt players in the industry, was called on throughout "The Sorcerer's Apprentice" to double Nicolas Cage for action considered just too dangerous. Dupont, who also lists the "Pirates of the Caribbean" trilogy and "Prince of Persia: The Sands of Time" among his stunt credits, found himself wearing the green spandex suit and holding a push broom for the "Fantasia" sequence. "Anytime you forget that you're wearing it," notes Dupont, "one of the crew members is nice enough to remind you."

PRODUCTION DESIGNER NAOMI SHOHAN

Creating a City within a City

For "The Sorcerer's Apprentice," production designer Naomi Shohan was tapped by filmmakers to highlight the iconic magnificence of New York City and find the hidden magic as well. "In the early stages, we talked about insinuating that there has always been a presence of sorcery in Manhattan," says Shohan, "and we talked about where we might find that. In Manhattan, you come upon these miraculous buildings and interiors everywhere you look. So, I was hoping to establish a kind of undercurrent of possibility.

"The Victorian buildings from the turn of the 20th century were particularly beautiful," Shohan continues, "and they have a poetry about them that lends itself beautifully to sorcery. Other sets have to do with the infrastructure under Manhattan which was being built in the late 1800s and into the early 1900s, which we incorporate in the underground training lab set. I tried to create atmosphere that's at once realistic and has to do with a kind of grubby, visceral feeling of New York City, the shoulder-rubbing, intense density of it all. In New York, you can walk down the street, open a door, and find yourself in a new world…so I liked the idea of walking between worlds."

Shohan, whose credits include "I Am Legend," "Tears of the Sun" and "Training Day," also designed sets of extraordinary detail which were either constructed inside of soundstages at Steiner Studios (site of the former Brooklyn Navy Yard) or within the confines of the 1907 Bedford Armory, also in Brooklyn.

The massive, meticulously detailed underground lab/sorcerer training room set is the site of some of the film's most important sequences, including the "Fantasia" sequence, and was unquestionably Shohan's most ambitious structure created for the film.

"In the script, the lab where Dave Stutler conducts his experiments was described as a basement room somewhere," says Shohan. "From that, I extrapolated that it could be really deep underground, because he's working with incredibly high-voltage equipment, which needs a protective space. Earth is the best insulator, and New York really does have some amazing subterranean spaces which are usually off-limits—beneath Grand Central Station, there's a switching station which dates from the World War II era, and under City Hall, there's an incredibly beautiful subway station that's out of use, arched and very elegant. Our set needed to be interesting enough to sustain many scenes."

What Shohan created was an old subway turnaround, redolent of old New York, converted into a makeshift laboratory, its interior graced with an arched and tiled dome ceiling, cast-iron walkways and staircases and rusted old elevators. For Dave's lab, the interior is tricked out with scientific paraphernalia, a plasma generator, cages filled with obsolete scientific materials, two huge, rusted generators, Jurassic-age computers with reel-to-reel disks and other detritus of the generations.

A crucial piece of Shohan's design for the underground lab was the Merlin Circle with its seven domains—Space Time, Motion, Matter, Elements, Transformation, Mind and, most importantly, in the center, Gold/Love—which Balthazar conjures up from the cobblestoned floor of the lab. Shohan and her team did considerable research, even consulting a genuine Wiccan to figure out the symbols.

"One of the coolest sets in the movie is the Arcana Cabana," says director Jon Turteltaub, "which is a store of antiquities, obscurities, oddities and all the things that Balthazar's collected over his millennia of existence. In our heads, it was sort of like the Staples of sorcery, so that when a guy needs a special ring, some special dust and the eye of a newt, he goes to the Arcana Cabana."

"The iron architecture of late 19th and early 20th century is some of the most beautiful in New York," says Shohan. "I thought that it was the kind of space you would want for the Arcana Cabana."

The glorious interior of the Arcana Cabana features staunch cast-iron beams, an old elevator, a skylight faded with the patina of age and no fewer than half a million assorted objects of escalating weirdness, including old books, tribal masks, lamps, a prosthetic leg, disembodied dolls' heads, shrunken heads, musical instruments, hat and shoe boxes, medicine bottles, skeletons, a unicorn skull, musical instruments, statues, old magician posters, paintings, clocks, old framed photos and even a sorcerer's hat which looks just like something once worn by a famous mouse. A Merlin Circle greets customers of the Arcana Cabana on the floor just before the main entrance, a sign that more mysteries lie within.

Shohan designed the penthouse lair of Toby Kebbell's character, illusionist/Morganian/egoist Drake Stone, with proper inspiration. "We were shooting in Chinatown, in the freezing cold next to boxes of smelly fish," she recalls, "when in walked Toby in costume, hair

and makeup as Drake Stone for Jerry Bruckheimer and Jon Turteltaub's approval. It was just the most delightful vision. Toby plays a wonderful buffoon, taking his narcissism to the extreme. We came up with an over-the-top expression of glorious male pomposity."

Drake Stone's domicile sports creamy walls, overly lavish furniture, a huge fireplace with a bust of Drake Stone himself, mounted samurai armor, grandiose paintings (with Drake Stone as the centerpiece), posters of past shows starring the illusionist and expensive chandeliers. In Stone's study, there are artifacts of illusionists past, including Harry Houdini's famous water chamber, as well as a full-size guillotine and iron maiden, dummy heads and various Drake Stone consumer products—activity books, breakfast cereal boxes, skateboards, a video game.

Shohan also utilized some non-studio structures in New York for her brilliant sets. She transformed the Great Hall of the majestic 1919 Cunard Building into Calcutta, circa 1847. Her dusty 19th-century Indian marketplace was replete with greenery, thatched market stalls selling baskets, spices, fabrics, fruit, birds, with bamboo scaffolding and colorful saris drying on clotheslines. Filmmakers added a monkey, goats and a magnificent, purebred 17-year-old Brahma bull named Bandit, plus nearly 200 extras for the scene.

The Encantus, the magical book of spells which Balthazar Blake gives to his apprentice, Dave Stutler, is a masterpiece of both design and execution, and a wonderful example of the meticulous artistry of behind-the-scenes movie talent. "In my view, it's a book not only of spells, but an entire history of humankind's attempt to dictate natural phenomenon," says Shohan. "The idea was to cover a smattering of many cultures and do it chronologically."

Each of the 1500 pages were hand-aged and hand-painted to ensure authenticity. The main version weighed in at 75 pounds—not the kind of book you want to drop on your foot—but a 10-pound duplicate was created for scenes in which the book is closed, as well as a waterproofed floating version for the "Fantasia" sequence.

COSTUME DESIGNER MICHAEL KAPLAN

The Clothing Alchemist

Filmmakers called on Michael Kaplan to create the centuries-spanning wardrobe for "The Sorcerer's Apprentice." The pro, whose credits include "Armageddon," "Pearl Harbor" and "Flashdance" was up for the challenge.

"The characters in 'The Sorcerer's Apprentice' were so much fun and so diversified," says Kaplan. "There were contemporary clothes, medieval, Chinese armor—I wanted each character to have their own color palette and for each one to be recognized immediately not only from their faces, but from what they're wearing.

"Balthazar Blake is mysterious and timeless," continues Kaplan, "kind of a dark figure even though he's a good guy. I saw him as a shadowy figure, always in the same clothes throughout the movie—his uniform. I thought about sorcerers and their long robes and imagined that he should have a long leather coat instead, with a leather vest beneath. I wanted it to have a period feeling but not any specific period, with elements he had picked up through the ages, some never really seen: a necklace with amulets from different time periods, keys he could have used in the last century, small lockets with old hand-painted pictures of loved ones he might have left behind, stones which bring luck of protection, a shark's tooth in a little pouch, a sun pin he wears on his shoulder, a bracelet with cobalt stones."

Kaplan worked with the actor to perfect the look. "Nicolas Cage was very specific about some of the things he wanted as part of that costume. Balthazar's sorcerer ring, which might date back to the time of Merlin, is a green diamond, the rarest of all diamonds, which Nic feels is very empowering. Balthazar wears rings on every finger, and each one was made for Nic, because we needed so many multiples. Most of them look ancient and as if they're from different parts of the world.

"But I didn't want Balthazar to be a character who, when he walks down the street in New York, gets stared at like he was from another planet," continues Kaplan. "He does look a bit eccentric, but by New York standards, it's within the realm of acceptability."

Everyone on set knew when Nicolas Cage—or at least his long coat—was approaching, from the incredibly earthy smell of the leather. Ten copies of the coat were handcrafted. "Most of the costumes were custom-made," says Kaplan, "including the hats. Balthazar's hat was based on a fedora, but we adjusted the height to make it into a quasi-peaked sorcerer's hat." Balthazar's hat is emblazoned with crescent-moon and star pins, an obvious tip of the brim to Sorcerer Mickey's famous headwear.

Dave Stutler's look was a little less eccentric. "I wanted Dave to seem a brilliant but scatterbrained NYU student who was more interested in science than clothes," says Kaplan. "So his clothes don't necessary always match. Dave has his little uniform of his hoodie, plaid shirt, blue jeans and sneakers, just stuff that he throws on every day. I wanted it to be cinematic, but not to look like he'd put a lot of time or care into it."

Kaplan dressed Teresa Palmer's Becky with effortless elegance in a student-like combination of sweaters, parkas, pants, scarves, blouses, skirts and boots. Alfred Molina's Maxim Horvath, however, harkens back to the '20s, the era in which he was imprisoned in the Grimhold; he wears the bowler hat and spats to prove it.

"Horvath is very dapper, very well dressed, always in beautiful suits and coats," says Kaplan. "I tried to find fabrics that had metallic threads in them. It just added a level of mystique and I thought, perhaps, that his alchemy would work better if there was a fabric which was a conductor of electricity. He has an amazing fur-fringed coat with this material. Horvath wears a different homburg in each one of his scenes."

Toby Kebbell's character—complete with three-inch boot heels—drew much enthusiasm. "Drake Stone was so much fun to do," says Kaplan. "I fashioned him after Las Vegas illusionists, no one in particular, but Drake is more over the top than any of them—he's a rock star of the magician set. He wears beautiful snakeskin pants in one scene, he has tattoos and wears rings on every finger. Everything is emblazoned with his initials."

Kaplan traveled through time for Monica Bellucci. "We see Monica Bellucci as Veronica in a few scenes," says Kaplan. "First, there's a contemporary costume when Balthazar thinks he sees her on a New York street, which is a trick that Horvath is playing on him. She has two medieval costumes: when she's in the marketplace with Balthazar in happier times and when she first becomes possessed by Morgana.

"I wanted to find a way to separate Veronica from Morgana when they weren't separate entities," continues Kaplan, "so I came up with this idea to do mirrored contact lenses for Monica Bellucci which she wears when Veronica is possessed by Morgana."

Sun Lok's armored skirt was comprised of more than 1,000 hand-pounded leather plates, bound row by row…and the costume department fabricated two identical skirts for the character, an enormous amount of hand work by any standard. "I really loved doing the Sun Lok character," Kaplan says. "Even though Sun Lok's skirt was pretty accurate—we did lots of research—the rest of the costume was a little bit of a departure from reality. I just had a lot of fun, and Gregory Woo, who was cast as Sun Lok, was so excited about playing the character that he was willing to go along with what we did."

Kaplan's team created a hand-painted Chinese robe for the character, embroidered Chinese boots, long talons, metal ear tips and a wide breastplate bearing a dragon image. And not unlike other static creatures in "The Sorcerer's Apprentice," this dragon sparks to life. Magically, of course.

Rated PG by the MPAA, "The Sorcerer's Apprentice" has an approximate running time of 110 minutes.

ABOUT THE CAST

Academy Award® winner **NICOLAS CAGE (Balthazar/Executive Producer)** is one of the most versatile actors of all time, equally known for his poignant portrayals in both drama and comedy. In July 2010, Cage will star in Disney's "The Sorcerer's Apprentice," a film that marks Cage's seventh collaboration with producer Jerry Bruckheimer. This year, he will star in two Lionsgate films, including the action comedy "Kick-Ass" produced by Matthew Vaughn and the Charles Roven–produced epic "Season of the Witch," which filmed on location in Budapest.

Cage most recently can be seen in the critically acclaimed film "Bad Lieutenant: Port of Call New Orleans," where he plays a drug- and gambling-addicted detective in post-Katrina New Orleans. Prior to this film, Cage lent his voice to two animated features: the Jerry Bruckheimer–produced Disney family adventure "G-Force" and the Summit Entertainment family adventure "Astro Boy." In 2008 and 2009, Cage also starred in Summit Entertainment's sci-fi thriller "Knowing" and the Pang Brothers–directed "Bangkok Dangerous," a Lionsgate action thriller.

In 2007, Cage starred in the worldwide box-office success "National Treasure: Book of Secrets." It marked Cage's fifth collaboration with producer Jerry Bruckheimer following "The Rock," "Con Air," "Gone in 60 Seconds" and "National Treasure." His memorable performance as an alcoholic drinking himself to death in the MGM drama "Leaving Las Vegas," directed by Mike Figgis, earned him an Academy Award® as well as Golden Globe® and Best Actor awards from the New York Film Critics Circle, the Los Angeles Film Critics Association, the Chicago

Film Critics and the National Board of Review. Cage further solidified his leading-man status when he received Academy Award, Golden Globe, Screen Actors Guild® and British Academy of Film and Television Arts (BAFTA) nominations for his dual role as twin brothers Charlie and Donald Kaufman in Spike Jonze's quirky comedy, "Adaptation," which also costarred Meryl Streep and Chris Cooper.

In addition to the "National Treasure: Book of Secrets" sequel, Cage portrayed Johnny Blaze in "Ghost Rider," based on the Marvel Comic book character, directed and written by Mark Steven Johnson. The film immediately set a new record as the highest-grossing opening film for President's Day weekend in 2007. Cage's other starring roles over the last several years include that of Neil LaBute's "The Wicker Man" and Oliver Stone's "World Trade Center," both released in 2006, and Gore Verbinski's "The Weather Man" and Andrew Niccol's "Lord of War," released in 2005. He was also heard as the voice of Zoc in the animated film "The Ant Bully."

In fall of 2002, Cage made his film directorial debut, "Sonny." Cage cast an impressive group of actors, including Golden Globe® winner James Franco, Mena Suvari, Brenda Blethyn and Harry Dean Stanton. The film was accepted at the 2002 Deauville Film Festival. Golden Circle Films, Vortex Pictures and Cage's Saturn Films produced the picture.

Cage's production company, Saturn Films, produced the 2002 Universal Pictures film "The Life of David Gale" and, in 2000, the critically acclaimed Lionsgate film "Shadow of a Vampire."

Cage's many other films include "Next," "Matchstick Men," "Windtalkers," "Captain Corelli's Mandolin," "The Family Man," "Bringing Out the Dead," "Eight Millimeters," "Snake Eyes," "City of Angels," "Face/Off," "Kiss of Death," "Guarding Tess," "It Could Happen to You," "Red Rock West," "Honeymoon in Vegas," Joel and Ethan Coen's "Raising Arizona," "Vampire's Kiss," "Peggy Sue Got Married," "Valley Girl," "Racing with the Moon," "The Cotton Club" and "Rumble Fish." It was Cage's portrayal of a tormented Vietnam vet in "Birdy" that first established him as a serious actor. Directed by Alan Parker, "Birdy" won the jury prize at Cannes. Cage then received a Golden Globe® nomination as Best Actor for his role as Cher's lover in "Moonstruck." David Lynch's "Wild at Heart," starring Cage and Laura Dern, won the Palme d'Or at the 1990 Cannes Film Festival.

Some of Cage's other honors include a 1993 Golden Globe® nomination for his role in "Honeymoon in Vegas," the prestigious Lifetime Achievement Award from the Montreal World Film Festival in 1996 and the first-ever Distinguished Decade in Film Award at ShoWest in 2001; and he was honored by the prestigious American Cinematheque in 2001 with the Moving Picture Ball tribute.

In 2009, Cage was appointed a Goodwill Ambassador for Global Justice for the United Nations. Last fall, he traveled to Africa to undertake a mission with the United Nations Office of Drugs and Crime in Gulu, Uganda, Mombasa, Kenya and Nairobi, Kenya. Here, he met with child soldiers, gang members, inmates, Kenyan judges and magistrates to help stop human trafficking, child slavery and kidnapping. Cage is also a Luminary for Amnesty International and helps with its focus on human rights.

Cage was raised in Long Beach, California, and lived there until his family moved to San Francisco when he was 12. Cage began acting at age 15 when he enrolled in San Francisco's American Conservatory Theatre. He later moved to Los Angeles, and while still a high school student, landed a role in the television film "The Best of Times." He made his feature-film debut in "Fast Times at Ridgemont High."

JAY BARUCHEL (Dave Stutler) continues to cement his leading-man status in 2010 with a slew of high-profile projects. He recently starred in Paramount's romantic comedy "She's Out of My League" as well as the DreamWorks global-hit animated feature "How to Train Your Dragon" as the lead voice of Hiccup Horrendous Haddock the Third.

Also in development for Baruchel is Universal and Red Hour's "Johnny Klutz," in which he will play the title role—a character which he created—a lovable loser who is impervious to pain, as well as "Jay and Seth vs. the Apocalypse," a feature-length film based on a short film of the same name that he completed with Seth Rogen. Baruchel also recently completed filming the thriller "Notre Dame de Grace" opposite of Scott Speedman in his hometown of Montreal.

Baruchel's past film credits include the Academy Award®–winning movie "Million Dollar Baby," opposite Clint Eastwood, Hillary Swank and Morgan Freeman, as well as the blockbuster hit "Tropic Thunder," opposite Ben Stiller, Jack Black and Robert Downey Jr. He also starred in Jacob Tierney's comedy "The Trotsky," which premiered at the 2009 Toronto Film Festival and is slated for a 2010 Canadian release.

Baruchel has a long list of additional feature credits, including "Nick and Nora's Infinite Playlist," opposite Michael Cera and Kat Dennings; "Knocked Up," opposite Seth Rogen and Katherine Heigl; "Just Buried," which premiered at the 2007 Toronto Film Festival; "Real Time," opposite Randy Quaid; and in the memorable role of Vic Munoz, the obsessed Led Zeppelin fan, in "Almost Famous."

Baruchel began acting at age 12 when he landed a job on the Nickelodeon hit television series "Are You Afraid of the Dark?," transforming what was to be a one-time guest appearance into a recurring role. The role was a springboard for his career, leading to his first Canadian series, "My Hometown." He made his debut to American audiences as the star of the critically acclaimed Judd Apatow television series "Undeclared" on Fox.

ALFRED MOLINA (Maxim Horvath) is an accomplished London-born actor whose diverse and distinguished gallery of performances has led to a lengthy and triumphant career in film, in television and on stage. Last fall, he opened in the critically acclaimed movie "An Education" and filmed a comedy series for the BBC opposite Dawn French. In late fall 2009, Molina opened in the UK in the highly celebrated Donmar Warehouse production of "Red," which opened on Broadway in April 2010 and for which he has received a Tony® nomination. Molina was seen in "Prince of Persia" opposite Jake Gyllenhaal and then went on to costar with Nic Cage in "The Sorcerer's Apprentice." Both Jerry Bruckheimer films are 2010 Disney releases.

In 2002, Molina won rave reviews and nominations for the British Academy Award (BAFTA), the Screen Actors Guild Award®, the Broadcast Film Critics prize and the Chicago Film Critics Association Award for his Best Supporting Actor turn as the hedonistic Mexican artist Diego Rivera in "Frida," the docudrama about the life of Frida Kahlo, starring Oscar® nominee Salma Hayek. Recent screen roles include "Pink Panther 2," opposite Steve Martin; "The Little Traitor," an adaptation of the Amos Oz novel; "Panther in the Basement," directed by Lynn Roth and produced by Marilyn Hall; and "The Tempest," once again teaming up with director Julie Taymor for the fall 2010 release.

Following Molina's education at the Guildhall School of Music & Drama in London, he quickly gained membership in England's prestigious Royal Shakespeare Company, where he performed both in classics like "Troilus and Cressida" and new original works like "Frozen Assets" and "Dingo." In 1979, he won acclaim (and a Plays and Players Award as Most Promising New Actor) as The Maniac in "Accidental Death of an Anarchist" at London's Half Moon Theatre.

Two years later, Molina found himself on the big screen making his American debut in "Raiders of the Lost Ark." And in Stephen Frears' 1987 drama, "Prick Up Your Ears," Molina won great notices for his portrait of a vengeful, murderous Kenneth Halliwell, playwright Joe Orton's gay lover.

Molina's career continued to soar in the following decade, with roles as an unhappy upper-class husband in Mike Newell's "Enchanted April"; the joyous painter Titorelli in David Jones' 1993 adaptation of Kafka's novel "The Trial"; and the duplicitous Persian spouse in "Not Without My Daughter." He reteamed with director Donner in the comic western "Maverick" and played the small but pivotal role of a crazed drug dealer in Paul Thomas Anderson's Oscar®-nominated "Boogie Nights" (1997). Molina joined Anderson once again for his epic ensemble drama "Magnolia" (1999), collecting SAG Award® nominations for both as part of the films' ensemble casts. He also continued to display his ability to embody a variety of nationalities, playing a Cuban immigrant in Mira Nair's "The Perez Family" (1995) and a Greek-American lawyer in Barbet Schroeder's drama "Before and After" (1996). Other films over this ten-year span include Roger Donaldson's sci-fi thriller "Species," Jon Amiel's comic thriller "The Man Who Knew Too Little," Bernard Rose's "Anna Karenina," Woody Allen's "Celebrity" and Stanley Tucci's "The Impostors."

During the current decade, Molina collected his third SAG Award® Ensemble Cast nomination for Lasse Hallström's whimsical, Oscar®-nominated romantic comedy "Chocolat" and reunited with Hallström opposite Richard Gere in "The Hoax." He also turned heads as the villainous Dr. Otto Octavius, a.k.a. Dr. Octopus, in Sam Raimi's blockbuster sequel "Spider-Man 2." Molina costarred in such films as "Identity"; Jim Jarmusch's "Coffee and Cigarettes"; Ron Howard's adaptation of one of the most popular books of all time, "The Da Vinci Code"; Isabel Coixet's "My Life Without Me"; Eric Till's biographical drama "Luther"; the bilingual suspense thriller "Crónicas"; Kenneth Branagh's Shakespeare adaptation "As You Like It"; François Girard's "Silk"; and John Irvin's "The Moon and the Stars."

On television, Molina starred in two CBS sitcoms. He played a washed-up writer sought out by his estranged daughter in "Bram and Alice" (2002) and Jimmy Stiles in "Ladies' Man," on which he also served as one of the producers. His other television work includes the acclaimed 1983 miniseries "Reilly: Ace of Spies," "Miami Vice," the BBC telefilm "Revolutionary Witness," Granada TV's "El C.I.D.," the BBC miniseries "Ashenden" (based on Peter Mayles' bestseller, "A Year in Provence"), the Hallmark Channel's "Joan of Arc" (as narrator), and guest appearances on "Law & Order: Special Victims Unit" and "Monk."

Despite his thriving film and television career, Molina has never wandered far from the stage for long. He returned to the RSC to give a much-praised performance as Petruchio in "Taming of the Shrew" (1985) and earned an Olivier nomination for his work in the British production of David Mamet's "Speed the Plow." In his Broadway debut as the good-natured Yvan in Yasmina Reza's "Art" (1998, starring with Alan Alda and Victor Garber), Molina collected the first of his two Tony Award® nominations (for Best Actor in a Dramatic Play). He made his Broadway debut as the Irish chatterbox Frank Sweeney in Brian Friel's play "Molly Sweeney" (1995-96) and, most recently, triumphed as Tevye in the 2004 revival of "Fiddler on the Roof," for which he earned his second Tony nod (Best Actor in a Musical). He also completed a run at the Mark Taper Forum of "The Cherry Orchard" in 2006 opposite Annette Bening.

TERESA PALMER (Becky Barnes), named in 2005 as one of Australia's Stars of Tomorrow by *Screen International*, first caught the attention of audiences worldwide with her leading role in "2:37," an Australian independent film that screened to acclaim at both the Cannes Film Festival in Un Certain Regard and the Toronto Film Festival. For her complex portrayal of a high school student with a dark secret, Palmer was nominated as Best Actress by the Australian Film Institute.

Palmer starred in the comedy "Bedtime Stories" with Adam Sandler for director Adam Shankman and Disney in December 2008. Up next for Palmer after "The Sorcerer's Apprentice" is Imagine Entertainment/Rogue Pictures' film "Kids in America," in which she stars opposite Topher Grace. She is currently in production on "I Am Number 4" for DreamWorks, with Michael Bay and Steven Spielberg producing.

Palmer also costarred in Japanese director Takashi Shimizu's "The Grudge 2" opposite Sarah Michelle Gellar and Jennifer Beals. Other credits for the striking young actress include a starring role alongside Daniel Radcliffe in director Rod Hardy's coming-of-age story "December Boys," filmed on location in Australia, and "Restraint," a psychological thriller in which she stars with Travis Fimmel and Stephen Moyer.

Palmer is currently the spokesperson for the Australia-based cosmetics company Jurlique. She is from Adelaide, Australia.

MONICA BELLUCCI (Veronica) was born and raised in Città di Castello in Umbria, Italy, and is one of the world's most recognizable and renowned actresses of our time.

Soon after starting her law studies at the University in Perugia at 18 years old, Bellucci's modeling career took off. Over the years, she has worked with such great photographers as Oliviero Toscani, Fabrizio Ferri, Helmut Newton, Bruce Weber, Richard Avedon and Peter Lindberg. But her heart has always been in cinema as it gives her the chance to express herself fully. Her acting career started with an attention-grabbing small appearance in Francis Ford Coppola's "Dracula."

Today, she's a world-renowned actress who has worked with a collection of the most talented directors in the United States and Europe. Bellucci most recently appeared in the Golden Globe®–nominated foreign film "Baaria" directed by Giuseppe Tornatore and in Rebecca Miller's "Private Lives of Pippa Lee" with Robin Wright Penn, Keanu Reeves and Alan Arkin. In the United States, Bellucci has appeared in the action thriller "Shoot 'Em Up" with Clive Owen and Paul Giamatti; Terry Gilliam's "The Brothers Grimm" opposite Heath Ledger and Matt Damon; Spike Lee's "She Hate Me"; Mel Gibson's award-winning "Passion of the Christ"; "The Matrix Revolutions" and "The Matrix Reloaded," directed by the Wachowski Brothers; and Antoine Fuqua's "Tears of the Sun" with Bruce Willis. Following "The Sorcerer's Apprentice," she will be seen in "The Whistleblower" opposite Rachel Weisz and the late Vanessa Redgrave.

In Europe, Bellucci's film credits include "Don't Look Back," costarring Sophie Marceau; Alain Corneau's "The Second Wind," opposite Daniel Auteuil; "The Stone Council," opposite Catherine Deneuve; "N," in which she again teamed up with Daniel Auteuil; "Sheitan," opposite Vincent Cassel; "How Much Do You Love Me," costarring Gerard Depardieu; the critically acclaimed "Remember Me, My Love," directed by Gabriele Muccino; Gaspar Noe's "Irreversible"; and Golden Globe®–nominated "Malena."

Bellucci has been with French actor Vincent Cassel for 14 years and is the mother of their five-year-old daughter, Deva.

TOBY KEBBELL (Drake Stone) made his breakthrough when Shane Meadows cast him in the role of Anthony in the film "Dead Man's Shoes." He was nominated for Most Promising Newcomer at the British Independent Film Awards and was widely lauded for his sensitive, moving portrayal of a young man with a learning difficulty.

In 2007, Kebbell won the Best Supporting Actor Award at the British Independent Film Awards for his critically acclaimed role of Rob Gretton in "Control." He was also nominated for the London Critics' Circle Best Supporting Actor Award alongside Albert Finney and Tom Wilkinson. This past year, Kebbell was nominated for yet another BAFTA Award for his standout performance as Johnny Quid in Guy Ritchie's "RocknRolla" opposite Tom Hardy and Gerard Butler.

Kebbell was seen most recently in "Prince of Persia" opposite Jake Gyllenhaal, directed by Mike Newell and produced by Jerry Bruckheimer, and then followed with "The Sorcerer's Apprentice" opposite Nic Cage. He also recently shot "The Conspirator" in the role of John Wilkes Booth opposite James McAvoy and Evan Rachel Wood, directed and produced by Robert Redford.

ALICE MAUD KRIGE (Morgana) was born in Upington, South Africa, on June 28, 1954, where her father, Dr. Louis Krige, worked as a young physician. The family later moved to Port Elizabeth, where Krige grew up in what she describes as a "very happy family."

Krige attended Rhodes University in Grahamstown, South Africa, prepared to follow in the footsteps of her mother, Pat, a clinical psychologist, as she pursued an undergraduate degree in psychology and literature (graduating in 1975). However, as luck or fate would have it, she chose to fill one free elective credit with a drama class. This experience would prove to be a life-altering one for her, resulting in an honors degree in drama from Rhodes, a move to London and a new career path. As Krige explains, "I really got into it and it took over my life…it became my life calling, all consuming."

After arriving in England, Krige began three years of study at London's Central School of Speech and Drama. Her first professional acting performance was a tiny television role in a 1979 BBC "Play for Today." In 1980, Krige made her feature-film debut as Sybil Gordon in the Academy Award®–winning Best Picture "Chariots of Fire" (released in 1981). She then appeared in the 1980 television adaptation of Charles Dickens' "A Tale of Two Cities," which was followed by her memorable, dual role as the avenging spirit in 1981's "Ghost Story." Also in 1981, Krige debuted in a West End theatre production of Bernard Shaw's "Arms and the Man," for which she received the honors of both a Plays and Players Award and a Laurence Olivier Award for Most Promising Newcomer. During this period of early success in theatre, Krige spent some time working with the prestigious Royal Shakespeare Company, performing in productions of "The Taming of the Shrew," "King Lear" and "Cyrano de Bergerac."

After her stint with the RSC, Krige returned to work in film and television. Her career could best be described as an eclectic mix of both mediums. She appeared in a diverse range of films, such as "King David" (1985), "Barfly" (1987), "Haunted Summer" (1988), "Code Name: Chaos" (1988) and "See You in the Morning" (1989). Her work in television included critically acclaimed miniseries, such as "Ellis Island" (1984) and "Wallenberg: A Hero's Story" (1985).

This eclectic trend continued into the 1990s as Krige continued to work in myriad independent and studio projects crossing the globe, most notably the film "Star Trek: First Contact" (1996) for which she won a 1997 Saturn Award for her portrayal of the Borg Queen. Krige followed another decade with a trend of prolific work with projects on "both sides of the pond," including her standout role as brothel madam Maddie for a season on HBO's award-winning series, "Deadwood" and "Line of Beauty," the acclaimed BBC miniseries based on the Booker Prize–winning novel of the same name.

Krige's recent feature credits include the Sony thriller "Silent Hill"; "Lonely Hearts," starring John Travolta, James Gandolfini and Jared Leto, which debuted at the 2006 Tribeca Film Festival, and starring roles in "The Contract" opposite Morgan Freeman and John Cusack (directed by Bruce Beresford), Dimension's "Stay Alive," and the coming-of-age indie "Ten Inch Hero."

Krige was awarded an honorary doctorate in literature from Rhodes University. She is married to writer/director Paul Schoolman and lives what she describes as an "itinerant" lifestyle. Although she and her husband maintain a permanent home in the United States (Malibu, Calif.), they spend much of their time living and working abroad.

Having a natural talent and the ability to grasp the various levels of any character, **JAKE CHERRY (Young Dave)** is sure to have the longevity of a true actor in Hollywood. At the young age of 13, Jake already has a resume that reads like one of his adult peers.

Cherry began his career on a fluke at the young age of 2 while accompanying his older brother to commercial auditions. He went on to book over 20 national commercials, which became the tip of the iceberg to Jake's talents.

He made his splash in television by joining the acclaimed writer/producer Greg Berlanti in his pilot "Kat Plus One" and, immediately following, played the autistic son of Mary Louise Parker in "Miracle Run" for Lifetime. Jake went on to play the son of Chris O'Donnell in the Barry Josephson series "Head Cases." The short run of the series gave Jake enough experience to learn that he truly held a passion for both characters and working with collaborative directors and producers. He went on to work in such films as "Friends with Money" opposite Jennifer Aniston and Frances McDormand when he caught the eye of director Shawn Levy, who immediately placed him in the big-budget Fox films "Night at the Museum" and "Night at the Museum: Battle of the Smithsonian."

His recognition didn't stop there. Legendary television director and producer Ryan Murphy saw Jake's performance and immediately offered him a starring role in the F/X pilot "Pretty Handsome" starring opposite Joseph Fiennes, Claire Forlani, Blythe Danner and Christopher Egan. Although the show never found a home, Jake received critical acclaim.

One of Jake's dreams was later fully realized when he received a call from Jon Turteltaub to portray the role of Young Dave opposite Nicolas Cage and Jay Baruchel in "The Sorcerer's Apprentice" for Disney and Jerry Bruckheimer.

Upon completion of his work on the film in 2009, Jake received a call from acclaimed director Dito Montiel, who offered Jake the role of Milk in his next film, "Son of No One," starring opposite Hollywood heavyweights Al Pacino, Channing Tatum, Katie Holmes and Tracy Morgan. The film is due out in 2011.

OMAR BENSON MILLER (Bennet) is the newest member of the most watched TV show in the world, Horatio Caine's crime investigation unit, "C.S.I.: Miami." After recognizing Miller's talent, Jerry Bruckheimer decided to create a role specifically for Miller. Miller transitioned into the series upon completion of "The Sorcerer's Apprentice."

Most recently, Miller starred in the Universal Pictures football drama "The Express," the life story of Syracuse running back and humanitarian Ernie David, alongside Rob Brown and Dennis Quaid. He also appeared in the critically acclaimed DreamWorks film "Things We Lost in the Fire," shining alongside Halle Berry and Benicio Del Toro. It was his first drama since performing in Jim Sheridan's film, "Get Rich or Die Tryin'" alongside 50 Cent and Terrence Howard.

Miller started his Hollywood acting career in Disney's cross-dressing comedy, "Sorority Boys." The film was shot while he was still enrolled in film school at San Jose State University, where he subsequently was named best male actor of his graduating class. Immediately following graduation, Miller landed a highly coveted lead role opposite Eminem in Curtis Hanson's hit feature, "8 Mile." The ensemble cast featured Mekhi Phifer and Kim Basinger and grossed more than $240 million worldwide.

Miller next showed his range by appearing in HBO's "Undefeated," directed by and starring John Leguizamo. He then showed a lighter side of his talent in the romantic comedy/drama "Shall We Dance?" starring Richard Gere, Jennifer Lopez and Susan Sarandon.

Miller recently garnered rave reviews for his work with director Spike Lee in the complex war drama about the historic Buffalo Soldiers in "Miracle at St. Anna" as the deeply spiritual and superstitious soldier Private Sam Train a.k.a. The Chocolate Giant.

Miller makes his directorial debut with "Gordon Glass," an independent feature in which he costars with Evan Jones. "The Lion of Judah" marks Miller's first foray into the world of animation, and he looks forward to seeing how his interpretation of Horace, a pig, will be received by his fans.

GREGORY WOO (Sun Lok) was born on the island of Guam in the western Pacific, the son of a Chinese father and Chamorran (indigenous people of Guam) mother who met as students at California Polytechnic State University in San Luis Obispo, California. When he was three years old, Woo's parents moved to San Diego, where he lived and attended school until the fourth grade. It was during that time Woo first gained an interest in performing, discovering that he liked standing in front of an audience while delivering speeches for a class.

Woo moved once again with his parents to Round Rock, Texas, a suburb of Austin, where his father had been transferred by IBM. He continued performing in middle school and high school as well as at Austin's Zachary Scott Theatre, where he took classes and acted in plays.

Soon after he graduated from high school, Woo decided to move to New York City to pursue a career in performing, only one week after 9/11. There, he studied at the American Academy of Dramatic Arts and the T. Schreiber Studio. Woo garnered numerous roles in off-off-Broadway theatre and for underground performance artists.

In 2004, Woo was enlisted as a VJ for MTV Chi when the network was launched for an Asian-American viewership. One year later, he segued to a two-year stint as VJ for that network's follow-up program, MTV Iggy, during which time Woo—raised as an all-American boy—learned about his Chinese culture and heritage as well as the whole range of the Asian pop scene.

Woo appeared on an episode of Nickelodeon's series "The Naked Brothers Band" in 2008, but his two lines of dialogue were given to skateboarding legend Tony Hawk, who was a guest on that episode. However, the following year, he was selected for the role of Sun Lok in "The Sorcerer's Apprentice" over considerable competition.

Following the completion of his work on "The Sorcerer's Apprentice," Woo moved westward to Los Angeles to continue pursuing his professional acting career.

ABOUT THE FILMMAKERS

As one of the most talented directors in Hollywood, **JON TURTELTAUB (Director)** has been able to capture audiences' attention with his warm, funny and emotional films.

Turteltaub returned as director on "National Treasure: Book of Secrets" upon the success of the first film, which grossed an unexpected $350 million in box-office receipts worldwide. "National Treasure: Book of Secrets" continues the fantastical tale of treasure-hunter Benjamin Franklin Gates (Cage) who reteams with a beautiful archivist (Kruger) to uncover the truth behind the assassination of Abraham Lincoln, which they believe lies within the 18 pages missing from assassin John Wilkes Booth's diary.

Always with an eye toward story, character and humor, Turteltaub has directed all eight of his studio feature films for The Walt Disney Company, including the 2000 hit "The Kid" starring Bruce Willis. Written by Audrey Wells, "The Kid" is the story of an egocentric man who is visited by himself as an eight-year-old. The movie also starred Emily Mortimer, Jean Smart and Lily Tomlin.

In 1999, Turteltaub directed the Touchstone Pictures release "Instinct," starring Anthony Hopkins, Cuba Gooding Jr., Donald Sutherland

and Maura Tierney.

Prior to that, Turteltaub directed John Travolta, Robert Duvall, Forest Whitaker and Kyra Sedgwick in the blockbuster hit "Phenomenon," which ranked as one of the highest-grossing films of 1996.

In 1993, he directed the surprise hit comedy, "Cool Runnings," which was Disney's highest-grossing live-action film for the year. Two years later he directed "While You Were Sleeping," the breakout romantic comedy that helped launch Sandra Bullock to stardom. His first film for Disney was 1992's "3 Ninjas," which, surprisingly, was the studio's most profitable film of the year.

Based on these credits, it's clear that "surprise hit" is the trademark of Turteltaub's career. Turteltaub's dream is that one day, his successes won't be considered a surprise.

On the small screen, Turteltaub made his television-series producing and directing debut with the highly acclaimed CBS drama "Jericho," which stars Skeet Ulrich. The primetime show centers around a nuclear explosion that plunges the residents of a small, peaceful Kansas town into chaos, leaving them completely isolated and wondering if they are the only Americans left alive. "Jericho" returned for a second season in 2008.

Recently, Turteltaub and his production company, Junction Entertainment, entered into a multiyear overall arrangement with CBS Paramount Network TV to create, develop and produce drama, comedy and reality series for the studio.

In 1998, Turteltaub made an essential contribution to one of the most significant and critically acclaimed television miniseries in history, "From the Earth to the Moon." The 10-part HBO dramatic series featured different stories surrounding the American expeditions to the moon. Turteltaub directed the seventh episode of the miniseries, entitled "That's All There Is," which portrayed the camaraderie of the crew of Apollo 12. Turteltaub was nominated by the DGA for Outstanding Directorial Achievement in Movies for Television for his efforts, and the series received 10 Emmy® Awards and the Golden Globe® Award for Best Mini-Series or Motion Picture Made for Television.

Born in New York City and raised in Beverly Hills, Turteltaub got his BA at Wesleyan University in Connecticut and received his master's degree at the USC Film School. His father, Saul Turteltaub, is an iconic television producer with credits on such memorable shows as "Sanford & Son," "What's Happening," "That Girl" and "Love American Style."

Turteltaub currently resides in Los Angeles with his wife and newborn son.

JERRY BRUCKHEIMER (Producer) has for nearly 40 years produced films and television programs of distinction and quality, in the process becoming the most successful producer of all time in both mediums. His productions, with the familiar lightning bolt logo, have not only delighted audiences all over the world, but greatly impacted popular culture over the decades.

Bruckheimer's films have earned worldwide revenues of over $15 billion in box office, video and recording receipts. In the 2005-6 season he had a record-breaking 10 series on network television, a feat unprecedented in nearly 60 years of television history. His films (16 of which exceeded the $100 million mark in U.S. box office receipts) and television programs have been acknowledged with 41 Academy Award® nominations, six Oscars®, eight Grammy Award® nominations, five Grammys, 23 Golden Globe® nominations, four Golden Globes, 88 Emmy Award® nominations, 18 Emmys, 23 People's Choice Awards nominations, 15 People's Choice Awards, 12 BAFTA nominations, two BAFTA Awards, numerous MTV Awards, including one for Best Picture of the Decade for "Beverly Hills Cop" and 20 Teen Choice Awards.

But the numbers exist only because of Bruckheimer's uncanny ability to find the stories and tell them on film. He is, according to the Washington Post, "the man with the golden gut." He may have been born that way, but more likely, his natural gifts were polished to laser focus in the early years of his career. His first films were the 60-second tales he told as an award-winning commercial producer in his native Detroit. One of those mini-films, a parody of "Bonnie and Clyde" created for Pontiac, was noted for its brilliance in Time Magazine and brought the 23-year-old producer to the attention of world-renowned ad agency BBD&O, which lured him to New York.

Four years on Madison Avenue gave him the experience and confidence to tackle Hollywood, and, just about 30, he was at the helm of memorable films like "Farewell, My Lovely," "American Gigolo" and 1983's "Flashdance," which changed Bruckheimer's life by grossing $92 million in the U.S. alone and pairing him with Don Simpson, who would be his producing partner for the next 13 years.

Together the Simpson/Bruckheimer juggernaut produced one hit after another, including "Top Gun," "Days of Thunder," "Beverly Hills Cop," "Beverly Hills Cop II," "Bad Boys," "Dangerous Minds" and "Crimson Tide." Box office success was acknowledged in both 1985 and 1988 when the National Association of Theater Owners (NATO) named Bruckheimer Producer of the Year. And in 1988 the Publicists Guild of America chose him, along with Simpson, Motion Picture Showmen of the Year.

In 1996, Bruckheimer produced "The Rock," re-establishing Sean Connery as an action star and turning an unlikely Nicolas Cage into an action hero. "The Rock," named Favorite Movie of the Year by NATO, grossed $350 million worldwide and was Bruckheimer's last movie with Simpson, who died during production.

Now on his own, Bruckheimer followed in 1997 with "Con Air," which grossed over $230 million, earned a Grammy® and two Oscar® nominations and brought its producer the ShoWest International Box Office Achievement Award for unmatched foreign grosses.

Then came Touchstone Pictures' megahit "Armageddon," starring Bruce Willis, Billy Bob Thornton, Ben Affleck, Liv Tyler and Steve Buscemi. Directed by Michael Bay, it was the biggest movie of 1998, grossing nearly $560 million worldwide and introducing legendary rock band Aerosmith's first #1 single, "I Don't Want to Miss a Thing."

By the end of the millennium, Bruckheimer had produced "Enemy of the State," starring Will Smith and Gene Hackman and "Gone in 60 Seconds," starring Cage, Angelina Jolie and Robert Duvall, both grossing over $225 million worldwide; "Coyote Ugly," whose soundtrack album went triple platinum; and the NAACP Image Award–winning "Remember the Titans," starring Denzel Washington. His peers in the Producers Guild of America acknowledged his abilities with the David O. Selznick Award for Lifetime Achievement in Motion Pictures.

He began the 21st century with triple Oscar®-nominee "Pearl Harbor." Starring Affleck, Josh Hartnett and Kate Beckinsale and directed by Bay, the film was hailed by World War II veterans and scholars as a worthy re-creation of the event that brought the United States into the war. In addition to multiple award nominations and the Oscar for Best Sound Editing, it earned over $450 million in worldwide box office and has topped $250 million in DVD and video sales.

"Black Hawk Down," the story of the 1993 Battle of Mogadishu, starred Hartnett, Eric Bana and Ewan McGregor and was directed by Ridley Scott. The adaptation of the Mark Bowden bestseller was honored with multiple award nominations, two Oscars® and rave reviews.

Turning his hand toward comedy in 2003, Bruckheimer released the raucously funny "Kangaroo Jack," a family film that won an MTV Award for Best Virtual performance for the kangaroo.

And later in 2003, Bruckheimer unveiled "Pirates of the Caribbean: The Curse of the Black Pearl." Starring Johnny Depp, Orlando Bloom, Geoffrey Rush and Keira Knightley and directed by Gore Verbinski, the comedy/adventure/romance grossed more than $630 million worldwide, earned five Academy Award® nominations and spawned two sequels: "Pirates of the Caribbean: Dead Man's Chest" and "Pirates of the Caribbean: At World's End," both of which were to become even bigger hits than the first.

Following "Pirates of the Caribbean: The Curse of the Black Pearl," Jerry Bruckheimer's films have included "Bad Boys II"; "Veronica Guerin," starring Cate Blanchett as the Irish journalist murdered by Dublin crime lords; and "King Arthur," with Clive Owen starring in the revisionist re-telling of the Arthurian legend.

In 2004 "National Treasure," starring Nicolas Cage, Diane Kruger, Jon Voight, Justin Bartha and Sean Bean in a roller-coaster adventure about solving the mystery of untold buried treasure, directed by Jon Turteltaub, opened to cheering audiences and grossed more than $335 million worldwide.

"Glory Road," the story of Texas Western coach Don Haskins, who led the first all-black starting line-up for a college basketball team to the NCAA national championship in 1966, debuted in early 2006 starring Josh Lucas, was honored with an ESPY Award for "Best Sports Movie of the Year" for 2006, while the writers received a Humanitas Prize for work that "honestly explores the complexities of the human experience and sheds light on the positive values of life."

Summer 2006 brought the theatrical release of "Pirates of the Caribbean: Dead Man's Chest," which sailed into the record books by becoming not only Bruckheimer's most financially successful film, but the highest-grossing movie opening ever in the history of the medium at that time: $132 million in its first three days. Shattering projected estimates, the film earned $55.5 million the first day of release. The final worldwide take of $1.07 billion placed "Dead Man's Chest" in third position among the highest-grossing films of all time, and is still one of only six films to ever top the billion dollar mark, and creating a true worldwide phenomenon

Teaming for the sixth time with director Tony Scott, Bruckheimer released "Déjà Vu" in late 2006, the story of an ATF agent who falls in love with a complete stranger as he races against time to track down her brutal killer. The film starred Denzel Washington, Jim Caviezel, Paula Patton and Val Kilmer.

In May 2007, "Pirates of the Caribbean: At World's End," third in the blockbuster trilogy, opened around the world simultaneously. Shattering more domestic and international records in its wake, "At World's End" became the fastest film in history to reach half a billion dollars in overseas grosses. By early July, the film had amassed a worldwide total of $960 million, giving "At World's End" hallowed status as the number one worldwide movie of the year, and, at that time, the sixth biggest film of all time in total box office receipts.

Collectively, the "Pirates of the Caribbean" trilogy brought in close to $2.7 billion at the worldwide box office, marking it as a truly international cultural phenomenon.

Released Dec. 21, 2007, "National Treasure: Book of Secrets"—the follow-up to Bruckheimer's 2004 hit, again starring Nicolas Cage and directed by Jon Turteltaub—opened to a smash number one weekend of nearly $45 million, almost $10 million more than the first film. "National Treasure: Book of Secrets" remained in the number one box office position for three consecutive weeks, with the combined box office total reaching $440 million. In addition to reuniting Cage with "National Treasure" stars Jon Voight, Diane Kruger and Justin Bartha, Academy Award®–winning actress Helen Mirren and four-time Oscar® nominee Ed Harris were also welcomed to the cast.

Next up from Jerry Bruckheimer Films in February 2009 was "Confessions of a Shopaholic," a romantic comedy based on the best-selling novels by Sophie Kinsella, starring Isla Fisher and directed by P.J. Hogan ("My Best Friend's Wedding"). This was followed by the international box office hit "G-Force," a technically innovative 3D adventure film which combined live action and computer imagery under the innovative direction of Academy Award®–winning visual effects wizard Hoyt Yeatman. The film featured the voice talents of Nicolas Cage, Penelope Cruz, Tracy Morgan, Sam Rockwell, Jon Favreau and Steve Buscemi, and live-action performances by Bill Nighy, Zach Galifianakis and Will Arnett.

The most recent Jerry Bruckheimer Films production for Walt Disney Pictures was "Prince of Persia: The Sands of Time," an epic fantasy

adventure directed by Mike Newell ("Harry Potter and the Goblet of Fire") which is now the highest-grossing motion picture based upon a video game. The film starred Jake Gyllenhaal, newcomer Gemma Arterton, Sir Ben Kingsley and Alfred Molina. A worldwide success, "Prince of Persia: The Sands of Time" is now the highest-grossing film based upon a video game. And Johnny Depp, in his Academy Award nominated performance, will return as the iconic Captain Jack Sparrow, in "Pirates of the Caribbean: On Stranger Tides," to be released on May 20, 2011 in Disney Digital 3-D. Starring alongside Depp in the spectacular new adventure, directed by Rob Marshall ("Chicago," "Memoirs of a Geisha") are Geoffrey Rush, Penelope Cruz and Ian McShane.

Bruckheimer brought the power of the lightning bolt to television in 2000 with "C.S.I.: Crime Scene Investigation," starring William Petersen and Marg Helgenberger. It quickly became the number one show on television, averaging 25 million viewers a week, and, along with its two spin-offs, "C.S.I.: Miami"—distinguished as the biggest television series hit on a global scale in 2005 as well as being broadcast TV's #1 prime-time series for the summer of 2006—and "C.S.I.: NY" helped catapult languishing CBS back to the top of the broadcast heap. In June 2010, the Monte Carlo International TV Festival honored "C.S.I." with its International TV Audience Award as the most watched television drama series in the world, with 73.8 million viewers in 2009. The film had already won that honor previously in 2007 and '08, with "C.S.I.: Miami" taking that prize in 2006.

Jerry Bruckheimer Television broadened its imprint by telling compelling stories and delivering viewers in huge numbers with such programs as "Without a Trace," "Cold Case," "Dark Blue" (the producer's first foray into cable) and seven-time consecutive Emmy Award®–winning "The Amazing Race." Both JBTV pilots made for the Fall 2010 season—the exciting crime procedural "Chase" for NBC and unique courtroom drama "The Whole Truth" for ABC—were picked up by the respective networks, continuing the company's tradition of innovative, provocative television.

In 2004, Bruckheimer made the "Time 100," a list of the most influential people in the world. Also in 2004, Bruckheimer was named number one in the Power Issue of Entertainment Weekly. Variety selected Bruckheimer as their Showman of the Year for 2006. This award—determined by Variety's top editors and reporters—is presented to an individual who has had significant economic impact, innovations and/or breakthroughs in the entertainment industry.

Bruckheimer was presented with the Salute to Excellence Award from The Museum of Television and Radio for 2006 for his contribution to the television medium. And, in 2007, the Producers Guild of America presented him with the Norman Lear Achievement Award in Television for his extraordinary body of work in television.

In March 2010, ShoWest honored Bruckheimer with their Lifetime Achievement Award, his fifth honor from that organization following his awards as Producer of the Year in 1985, 1988 and 1999, and Box Office Achievement in 1998. On May 17th of the same year—the same night as the U.S. premiere of "Prince of Persia: The Sands of Time"—he planted his hand and footprints into the concrete in the forecourt of the famed Grauman's Chinese Theatre on Hollywood Boulevard. On the same evening, he was honored by the American Film Institute with a retrospective of five of his blockbuster films, introduced by their casts and filmmakers.

In her 2008 autobiography, "In the Frame," Dame Helen Mirren recalls Bruckheimer, during the course of filming "National Treasure: Book of Secrets," as "gentle, supportive and courageous, proving the saying 'he who dares, wins.'"

Bruckheimer has been successful in many genres and multiple mediums because he's a great storyteller, takes dares…and almost always wins. Look for the lightning bolt. The best stories are right behind it.

TODD GARNER (Executive Producer), the head of Broken Road Productions, is a veteran producer and Hollywood creative executive with a unique gift for creating and nurturing mainstream, commercial motion pictures. In various capacities throughout his career, Garner has developed, overseen, executive-produced or produced well over 150 movies, many of them major hits for their respective studios. Formerly a founding partner of Revolution Studios and, before that, head of production at Disney, Garner founded Broken Road Productions in summer 2005.

Known for his strong relationships with top actors, directors and writers, Garner has numerous projects in various stages of development, pre-production, production and post-production.

Hot on the heels of producing the runaway hit "Paul Blart: Mall Cop," which grossed over $183 million at the box office worldwide, Broken Road produced "Knight and Day" for Fox. The film stars Tom Cruise and Cameron Diaz and is directed by James Mangold. Broken Road also produced MGM and Sony's "Zookeeper," the second partnership with Happy Madison Productions and Kevin James after "Mall Cop."

Projects slated to start production in 2010 include "Here Comes the Boom," a comedy starring Kevin James and Salma Hayek at Sony which marks Broken Road's third partnership with Happy Madison Productions and Kevin James; "Iron Jack," to star Russell Brand and directed by Mark Palansky, Columbia's 1930s-set comedic action adventure about a renowned novelist and his quest for a legendary treasure; the romantic comedy "Is He the One?" at Fox; "Jack & Jill" with Adam Sandler at Sony; Disney's "Science Fair," about a science fair where all the kids' projects come to life.

Recent credits include Ice Cube starrer "Are We Done Yet?" and "Next" with Nicolas Cage, Julianne Moore and Jessica Biel.

Garner joined Revolution as a partner in May 2000. He was responsible for overseeing all aspects of development and production for the company's motion pictures during its remarkable first five years. Garner oversaw such hit Revolution films as "Black Hawk Down," "Hellboy" and "Daddy Day Care" and developed and served as executive producer on films like "xXx," "Anger Management," "Radio," "13 Going on 30," "The Forgotten" and "Are We There Yet?"

MIKE STENSON (Executive Producer) is president of Jerry Bruckheimer Films, for which he supervises all aspects of film development and production. Before joining the company, he was an executive in charge of production at Disney, responsible for many Bruckheimer films, including "Armageddon," "The Rock," "Crimson Tide" and "Dangerous Minds." More recently, Stenson served as a producer on "Bad Company" and "Gone in 60 Seconds" and as an executive producer on "Glory Road," "National Treasure," "King Arthur," "Pirates of the Caribbean: The Curse of the Black Pearl," "Bad Boys 2," "Veronica Guerin," "Kangaroo Jack," "Black Hawk Down," "Pearl Harbor," "Coyote Ugly," "Remember the Titans," "Pirates of the Caribbean: Dead Man's Chest," "Déjà Vu," "Pirates of the Caribbean: At World's End," "National Treasure: Book of Secrets," "Confessions of a Shopaholic," "G-Force" and "The Sorcerer's Apprentice." Next up for Stenson is serving as executive producer of "Pirates of the Caribbean: On Stranger Tides," the next chapter of the blockbuster franchise.

Born and raised in Boston, Stenson graduated from Harvard University with a bachelor's degree in economics and a Master of Business Administration. After his undergraduate stint, he started as a production assistant in New York and worked for two years in independent film and television as an assistant director and production manager before returning to Boston to complete his graduate education.

After completing business school, Stenson moved to Los Angeles where he began his tenure at Walt Disney Studios in Special Projects for two years before moving into the production department at Hollywood Pictures as a creative executive. He was promoted to vice president and subsequently executive vice president during his eight years with the company, overseeing development and production for Hollywood Pictures as well as Touchstone Pictures. In addition to the many Bruckheimer films, Stenson also developed several other films and nurtured them through production including "Rush Hour," "Instinct," "Six Days, Seven Nights" and "Mr. Holland's Opus."

While at Disney, many filmmakers attempted to woo Stenson away from the studio, but not until 1998 did he entertain leaving. With his newest position at the helm of Jerry Bruckheimer Films, Stenson spearheaded Bruckheimer's plan to expand the company's film production schedule.

CHAD OMAN (Executive Producer) is the president of production for Jerry Bruckheimer Films, for which he oversees all aspects of film development and production. Oman produced, along with Bruckheimer, "Remember the Titans," starring Denzel Washington for Walt Disney Pictures, and "Coyote Ugly," starring Piper Perabo and John Goodman, for Touchstone Pictures.

His most recent executive-producer credits for Jerry Bruckheimer Films include "The Sorcerer's Apprentice," "G-Force," "Confessions of a Shopaholic" and "National Treasure: Book of Secrets." He also executive-produced the critically acclaimed "Veronica Guerin," starring Cate Blanchett, as well as the blockbuster hits "Pirates of the Caribbean: The Curse of the Black Pearl," directed by Gore Verbinski and starring Johnny Depp; "Bad Boys II," starring Will Smith and Martin Lawrence; "Black Hawk Down," directed by Ridley Scott and starring Josh Hartnett; "Pearl Harbor," starring Ben Affleck, Kate Beckinsale and Josh Hartnett; "Gone in 60 Seconds," starring Nicolas Cage, Angelina Jolie and Robert Duvall; "Enemy of the State," starring Will Smith and Gene Hackman; "Armageddon," starring Bruce Willis and Ben Affleck; "Con Air," starring Nicolas Cage and John Malkovich; "Glory Road"; "Déjà Vu," starring Denzel Washington; "National Treasure: Book of Secrets," again starring Nicolas Cage; and both "Pirates of the Caribbean: Dead Man's Chest" and "Pirates of the Caribbean: At World's End," again starring Johnny Depp, Geoffrey Rush, Orlando Bloom and Keira Knightley. He will next executive-produce "Pirates of the Caribbean: On Stranger Tides," the fourth entry of the franchise.

In addition to his work on JBF's many motion-picture projects, Oman also supervised production on several television projects, including ABC's drama "Dangerous Minds," starring Annie Potts, and the ABC drama "Swing Vote," written by Ron Bass and starring Andy Garcia.

Prior to joining Simpson Bruckheimer in 1995, Oman was a founding employee of the Motion Picture Corporation of America. After six years, he left the independent production company as senior vice president of production.

Oman served as an associate producer on "Dumb and Dumber," starring Jim Carrey; executive-produced Touchstone Pictures' "The War at Home," starring Emilio Estevez, Kathy Bates and Martin Sheen; and co-produced "The Desperate Trail," with Sam Elliott, and "The Sketch Artist," starring Drew Barrymore and Sean Young. Oman produced "Hands that See," with Courteney Cox, and "Love, Cheat and Steal," with John Lithgow and Eric Roberts.

Oman graduated from Southern Methodist University with a degree in finance. He also attended the University of California at Los Angeles, where he studied screenwriting, and New York University, where he participated in the undergraduate film production program. He was born and raised in Wichita Falls, Texas.

NORMAN GOLIGHTLY (Executive Producer) was partnered with Nicolas Cage at Saturn Films, serving as producer or executive producer on "Knowing," "Bangkok Dangerous," "Next," "Ghost Rider," "The Wicker Man," "World Trade Center," "The Weather Man," "Lord of War," "The Life of David Gale," "Sonny," "Shadow of the Vampire" and the television series "The Dresden Files."

Most recently, Golightly produced "A Thousand Words," starring Eddie Murphy.

BARRY WALDMAN (Executive Producer) has worked nonstop on some of the industry's most prestigious big-budget projects since beginning work in feature films. Waldman has collaborated with producer Jerry Bruckheimer on such box-office hits as "National Treasure," "Bad Boys" and "Bad Boys II," "Pearl Harbor," "Gone in 60 Seconds," "Kangaroo Jack," "Armageddon," "The Rock" and "Déjà Vu." Following his work on "The Sorcerer's Apprentice," Waldman was retained by Jerry Bruckheimer as one of the executive producers of "Pirates of the Caribbean: On Stranger Tides."

Waldman recently worked with director Tony Scott on "Domino." Prior to producing, he acted as the production manager on "Batman & Robin" and "The Craft."

Born and raised in New York, Waldman moved to Florida to complete his studies at the University of Miami. Upon graduation, he paid his dues as a production assistant before quickly moving up the ranks to become an assistant director on various independent films and television programs. He first met producer Jerry Bruckheimer and director Michael Bay when he worked on the second unit of the original "Bad Boys," which sparked a long-running association with both entertainment moguls.

Waldman realized his ambition as he quickly progressed to producing and production-managing such popular television shows as "Key West" and "Dead at 21," which garnered a Genesis Award and a CableACE nomination. Another highlight included producing a documentary shot on location in Nicaragua, Honduras and Costa Rica depicting the war between the Sandinistas and Contras. When Waldman decided to make a transition to feature films, he relocated to Los Angeles.

Bicoastal, Waldman resides in Los Angeles and Miami with his family.

PAT SANDSTON (Associate Producer) has been the associate producer for Jerry Bruckheimer Films for more than a decade. He oversees all post-production and has worked closely with such top directors as Michael Bay, Ridley Scott, Gore Verbinski, Tony Scott, Joel Schumacher and Jon Turteltaub, to name a few.

Since his time at Jerry Bruckheimer Films, Sandston's department has been nominated for 14 Academy Awards®. From those nominations, "Black Hawk Down" won for Best Editing and Best Sound, "Pearl Harbor" won for Best Sound Editing, and "Pirates of the Caribbean: Dead Man's Chest" won for Best Visual Effects.

Sandston's credits for Jerry Bruckheimer Films include "National Treasure" and "National Treasure: Book of Secrets," the "Pirates of the Caribbean" trilogy, "Déjà Vu," "Glory Road," "King Arthur," "Black Hawk Down," "Pearl Harbor," "Bad Boys II," "Gone in 60 Seconds," "Armageddon," "Confessions of a Shopaholic," "G-Force," "The Sorcerer's Apprentice" and the upcoming "Pirates of the Caribbean: On Stranger Tides."

His career began at Paramount Pictures as a production executive. Sandston discovered his true calling in post-production when he began to work at Walt Disney Studios, where he was rapidly promoted to vice president of post-production and visual effects for aspects of post-production on more than 35 feature films, three EPCOT Center shorts and four Walt Disney Tour films. A partial list of Sandston's credits while at Disney includes "James and the Giant Peach," "Operation Dumbo Drop," "Honey, I Shrunk the Kids," "Mr. Destiny," "Miami Rhapsody" and "Beaches."

DOUG MIRO & CARLO BERNARD (Screenplay by) co-wrote two of this summer's most highly anticipated films for producer Jerry Bruckheimer, "Prince of Persia: The Sands of Time," based upon the video-game series, directed by Mike Newell and starring Jake Gyllenhaal, and "The Sorcerer's Apprentice," an action adventure starring Nicolas Cage, directed by Jon Turteltaub.

Miro and Bernard's credits also include "The Uninvited" for DreamWorks and producers Walter Parkes and Laurie MacDonald and "The Great Raid" for Miramax. They are currently at work on "National Treasure 3" for Bruckheimer and Turteltaub.

Miro and Bernard first made their mark with "Motor City," an adaptation of the novel "Edsel" (Loren Estleman), a film noir set in 1950s Detroit. The team also adapted Dean King's "Skeletons of the Zahara: A True Story of Survival," which chronicles the wreck of a Connecticut merchant ship and the crew's subsequent adventures in the Sahara Desert in 1815. After reading their adaptation, Steven Spielberg and Kathleen Kennedy hired the writing team to work on the script for the upcoming "Tintin."

Miro and Bernard grew up together in suburban Detroit and have known each other since they were 8 years old. Miro received an MFA from USC Film School and a BA from Stanford; Bernard graduated from the University of Michigan. They are both long-suffering Lions fans, but remain certain the team is headed in the right direction.

MATT LOPEZ (Screen Story and Screenplay by) co-wrote the recently released Walt Disney Pictures family adventure "Race to Witch Mountain," directed by Andy Fickman and starring Dwayne Johnson, as well as the fantasy/comedy "Bedtime Stories," starring Adam Sandler and Keri Russell, directed by Adam Shankman ("Hairspray").

In addition to "The Sorcerer's Apprentice," Lopez is penning several other projects for Disney, including a comedy, "My Samurai," for director Walt Becker ("Wild Hogs").

A graduate of New York University School of Law, Lopez is a former entertainment attorney and business-affairs executive at DreamWorks. Prior to attending law school, Lopez graduated from Florida State University Film School. He is a native of Tampa, Florida, and currently resides in Los Angeles with his wife and two daughters.

LAWRENCE KONNER & MARK ROSENTHAL (Screen Story by) have written the feature films "The Jewel of the Nile," starring Michael Douglas, Kathleen Turner and Danny De Vito; "The Legend of Billie Jean," starring Helen Slater; "Superman IV"; "Desperate Hours," starring Anthony Hopkins; "Star Trek VI"; "For Love or Money," starring Michael J. Fox and directed by Barry Sonnenfeld; "Mighty Joe Young," starring Bill Paxton and Charlize Theron; "Mercury Rising," starring Bruce Willis; "Planet of the Apes," directed by Tim Burton and starring Mark Wahlberg; "Mona Lisa Smile," starring Julia Roberts; and "Flicka."

Rosenthal also directed "The In Crowd," which he also co-wrote with Konner and which starred Donovan Leitch and Joe Pantoliano. Rosenthal is currently adapting "The Truck" from the Korean Film of the same name and the British children's series "Tom Trueheart."

Konner has written several episodes of the acclaimed HBO series "The Sopranos," which earned him an Emmy® Award nomination for Best Dramatic Writing in 2000. Previously, Konner was the head writer on the series "Little House on the Prairie" and "Family." He produced and wrote the series "Working Girl" and was the co-creator and executive producer of the series "Almost Grown."

Yugoslavia-born **BOJAN BAZELLI (Director of Photography)** is one of the great image makers working on the vanguard of high-profile, visually progressive genre films today. He was selected for "The Sorcerer's Apprentice" following his innovative work on the Walt Disney Pictures/Jerry Bruckheimer Films 3-D film "G-Force." Previous to that, Bazelli served as cinematographer for "Hairspray" for director Adam Shankman, the action thriller "Mr. and Mrs. Smith" and Gore Verbinski's blockbuster thriller "The Ring."

Bazelli's extensive feature credits also include "The Rapture," "Deep Cover," "King of New York," "Kalifornia" and "Dangerous Beauty." His introduction to photography began at age seven, when his father took him into a projection room. The experience gave birth to a deep curiosity as he wondered how a projector could create such beautiful images on the distant screen. After high school, Bazelli began training at FAMU Film School in Prague. Impressed with one of Bazelli's student films, cult director Abel Ferrara immediately offered him the job of shooting "China Girl" in New York City, and he has lived in the United States ever since.

Bazelli has also shot numerous TV commercials and music videos and been honored for Best Cinematographer in both 1996 and 1998 by the American Independent Commercial Producers (AICP) event. He also took home a Gold Clio for Best Cinematographer in 1998, and the feature "Kalifornia" was awarded Best Cinematographer at the Montreal Film Festival. In 1990, he received an Independent Spirit Award nomination for his work on "King of New York."

NAOMI SHOHAN (Production Designer) received Art Directors Guild nominations for both Peter Jackson's "The Lovely Bones" and Sam Mendes' Academy Award®–winning "American Beauty," with the latter also bringing her a BAFTA Award nomination. Shohan has also served as production designer on such films as "I Am Legend," "Must Love Dogs," "Constantine," "Tears of the Sun," "Training Day," "Sweet November," "Teaching Mrs. Tingle," "The Replacement Killers" and many others.

MICHAEL KAPLAN (Costume Designer) received his first costume-designer credit on Ridley Scott's classic "Blade Runner," for which he was honored with a BAFTA Award. He was then selected by Jerry Bruckheimer and Don Simpson to design the influential costumes for their production of "Flashdance," and since then, Kaplan has also, for either Simpson-Bruckheimer Films or Jerry Bruckheimer Films, designed "Thief of Hearts," "Armageddon" and "Pearl Harbor."

Kaplan's numerous other credits have included "Against All Odds," "Curly Sue," "Se7en," "The Long Kiss Goodnight," "The Game," "Fight Club," "Keeping the Faith," "Panic Room," "Matchstick Men," "Mr. and Mrs. Smith," "Miami Vice," "Lucky You," J.J. Abrams' "Star Trek" and the upcoming "Burlesque."

WILLIAM GOLDENBERG (Film Editor) most recently edited Jerry Bruckheimer's productions of "Confessions of a Shopaholic" and "National Treasure: Book of Secrets." He edited Ben Affleck's directorial debut "Gone, Baby, Gone" and was nominated for an Academy Award® for his work on "Seabiscuit" as well as for editing Michael Mann's controversial film "The Insider" (with Paul Rubell and David Rosenbloom). Goldenberg was also part of the editing team on Mann's "Heat," "Ali" and "Miami Vice."

Goldenberg's other motion-picture editing credits include the Jerry Bruckheimer productions of "National Treasure," "Coyote Ugly" and "Kangaroo Jack" as well as "Alive," "The Long Kiss Goodnight," "Pleasantville" and "Domino." He also collaborated with editor Michael Kahn (as additional editor or assistant) on "Hook," "Toy Soldiers," "Arachnophobia" and "Always." In addition, Goldenberg edited the short "Kangaroo Court," which was nominated for an Academy Award®.

For television, Goldenberg worked on the HBO films "Body Language" and "Citizen X," for which he received an Emmy® nomination for Outstanding Editing for a Miniseries or Special. He also edited the pilot for "Over There," the critically acclaimed FX show about the Iraq War.

TREVOR RABIN (Music by) has written the music for 11 previous Jerry Bruckheimer productions, including such films as "Con Air," "Armageddon," "Enemy of the State," "Gone in Sixty Seconds," "Remember the Titans," "Bad Boys II," "National Treasure" and "Glory Road."

Rabin has earned a worldwide reputation for his innovative work as a musician and composer. Born in 1954 in Johannesburg, South Africa, he is the son of prominent lawyer Godfrey Rabin, who was also a highly respected violinist for the Johannesburg Symphony Orchestra. His mother was a well-known actress and an accomplished classical pianist. As a teenager, Rabin was a sought-after session

guitarist and also played with the bands Conglomeration and Freedoms Children. One of the songs that Rabin wrote for the latter band, "Wake Up! State of Fear," was a controversial anti-Apartheid song which angered the government. After a stint with the South African Army (into which he had been drafted), Rabin formed the band Rabbitt, which became the most successful rock act ever to emerge from South Africa.

Rabin moved to London in 1978, where he produced such acts as Manfred Mann's Earth Band and released his first of four solo albums. He then moved to Los Angeles, where his demos came to the attention of former Yes bass player Chris Squire, who was seeking a guitarist for the new group Cinema. As the album neared completion, Jon Anderson joined the band and a new incarnation of Yes was born. The band's "comeback" album "90125" became the biggest-selling of the group's career, launching its only number-one single, Rabin's "Owner of a Lonely Heart." Rabin parted ways with Yes in 1989 and soon became one of the most sought-after film composers in the business.

In addition to his collaborations with Jerry Bruckheimer Films, Rabin's other film scores have included "Deep Blue Sea," "The 6th Day," "Coach Carter," "Flyboys," "Snakes on a Plane," "Gridiron Gang," "The Guardian," "Get Smart" and "Race to Witch Mountain."

For Jerry Bruckheimer Films and Walt Disney Pictures, **GEORGE MARSHALL RUGE**'s **(Stunt Coordinator)** thrilling stunt work has been seen in "Pirates of the Caribbean: The Curse of the Black Pearl," which won him an American Choreography Award, "Pirates of the Caribbean: Dead Man's Chest," "Pirates of the Caribbean: At World's End," "National Treasure" and "National Treasure: Book of Secrets." Ruge was the stunt coordinator/action designer on Peter Jackson's "The Lord of the Rings" trilogy, which included some of the most ambitious and complex action sequences in motion picture history. In 2010, Ruge continued his association with Jerry Bruckheimer and the mammoth franchise by applying his skills to "Pirates of the Caribbean: On Stranger Tides."

JOHN NELSON (Visual Effects Supervisor) won the Academy Award® for his groundbreaking work on Ridley Scott's "Gladiator" and was nominated for both "I, Robot" and "Iron Man."

Nelson graduated from the University of Michigan, and thereafter made several films that won awards at film festivals. He moved to California in 1979 to work for Robert Abel and Associates, first as a cameraman, then as a technical director and finally as a director. He was nominated for Clio Awards six times, winning twice. In 1987, he moved to Germany to help set up the German company Mental Images GMBH. Upon returning to the U.S., Nelson worked at Industrial Light & Magic, where he animated several key scenes in "Terminator 2: Judgment Day." In 1991, he supervised the visual effects for "Stay Tuned" for Rhythm & Hues Studios and then "In the Line of Fire" at Sony Imageworks, where he also worked on "My Life," "The Pelican Brief," "Wolf," "Johnny Mnemonic," "Judge Dredd," "The Cable Guy" and "City of Angels."

In 1998, Nelson left Sony to be the senior visual effects supervisor of "Gladiator," followed by work on "K19: The Widowmaker" and the Centropolis sections of "The Matrix Reloaded" and "The Matrix Revolutions." This was followed by "I, Robot" and "Iron Man" before he started his work on "The Sorcerer's Apprentice."

JOHN FRAZIER (Special Effects Coordinator) was born on September 23, 1944, in Richmond, California. As a child, his family moved to Southern California, where he was raised. He attended Canoga Park High School and attended college at Los Angeles Trade Tech, where he studied high-rise construction and freeway design. In 1963, he began designing special-effects props at the Haunted House nightclub in Hollywood. The owner recognized his skills and got Frazier a job at NBC. In 1970, he joined Local 44 and began working on special effects for motion pictures. He has been the special effects coordinator and/or supervisor on more than 40 films and has been honored with Academy Award® nominations for "Twister," "Armageddon," "The Perfect Storm," "Pearl Harbor" and "Spider-Man" before finally winning in 2005 for "Spider-Man 2." He was nominated again for his work on "Poseidon," "Transformers" and "Pirates of the Caribbean: At World's End."

Frazier also won a British Academy of Film and Television Arts (BAFTA) Award for "The Perfect Storm" and two Clio Awards for his work in TV commercials. He currently resides in Southern California.

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